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(Newāh Vijñāna)

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Sacred Buddhist Dancer

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Editorial

Nhugu dāyā Bhintunā (Greetings on the occasion of the New Year!). Because many of us live far from home, it is even more important to give the traditional New Year Nepal Sambat greeting to friends and family. But why do we wish you a Nepal Sambat? Since the New Year celebration falls during the three days of the Swonti festival (Tihar in Nepali), many people consider this day to mark the Newari Sambat. This misconception occurs because usually only Newars celebrate at this time, and the New Year traditions have not been broadcast to other Nepalese communities by the mass media. Yet, as detailed in the previous issue of the journal, for historical reasons Nepal Sambat ought to be the name used to designate this calendar cycle.

After three issues, the journal has gained recognition not only in the eyes of Newars living in both the United States and other parts of the globe, but also from Newar scholars and researchers. While the journal is concerned with putting forth high quality academic articles, its main goal has always been to inform the Newar community about our own cultural heritage. Towards these ends, the journal has provided information on Newar Studies from all around the world. Yet we need our readers to keep us abreast of Newar activities that take place in your own communities; your help is invaluable.

As always, the journal is multi-lingual. Along with our regular column of research abstracts and other pertinent information, the English-language section includes three articles. First, Professor Bruce Owen describes how he became involved in Newar Studies on both a personal and an academic level. Second, Daya R. Shakya details the extent to which Newars have given up speaking their native language. Third, Malla K. Sunder asks the crucial question of whether or not Newars ought to consider themselves janajāti. The Nepali-language section also includes three articles. First, Mr. Lilābhakta Munakarmi describes his historical findings on Bhaktapur's Malla Royal Palace. Second, Dr. Tulsi Maharjan writes why it is crucial for Newars to maintain their identity. The last article is about installation of Shankadhar Sakhwa's statue. The Nepal Bhasha-language section consists of four pieces contributed by Newar writers. First is a poem by Labha Ratna Tuladhar. Second, Premhira Tuladhar pens her findings on contribution made by Chittadhar 'Hridaya'in Nepal Bhasha literature. Third, Shashikala Manadhar writes her remembrance about Chittadhar. The fourth one is a contemporary thoughts of dilemma on Newars by Labha Ratna Tuladhar. Besides these, an extensive interview with the sacred Buddhist dancer, Master Prajwal Ratna Vajracharya also included.

We cannot give enough thanks to the contributors, editors, and other individuals and publications that have made this journal such a success. Without their help, the journal would not be possible. Himalayan Research Bulletin, The Sandhya Times, Kathmandu Post, Nepal Bhasha Manka Khalah Bulletin, Newah Annual, and Premier Dance and Entertainment all have provided invaluable information on Newar Studies. Tribhuvan Tuladhar, Swami Chetanānanda, Kashinath Tamot, Min Bahadur Shakya, Prajwal Vajrācharya, Paula Huston, Bhima Shakya, Suva Shakya, Sudip Shakya have all worked together so as to bring this issue to fruition. We would also like to thank Gregory Grieve for his assistance with the English-language section of the journal.

च्वसु छोया हयेत ईनाप

अन्तर्राष्ट्रीय नेपालभाषा सेवा समितिया पिथना

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Call For Papers

Newāḥ Vijñāna (the Journal of Newar Studies) accepts contributions for its fifth issue, which will debut in November 2002. The Journal's aim is to consolidate empirical, theoretical, as well as any work done in Newar language, culture, art, history, customs, traditions, religion, biography, music, architecture and the information on Newars around the world so as to serve as a tool to preserve and expose the richness of Newar heritage.

Submissions (articles, abstracts of recently completed dissertations, and reviews of any work on Newars, translations of Newar literary works, notes on any work/ projects on Newars) are invited in English, Nepali and Nepal Bhasha. A hard copy and an IBM-compatible, preferably Microsoft Word, file on disk are required. The editors reserve the right not to process submissions that do not serve the goals of the journal.

The last date for submissions is September 30th, 2002

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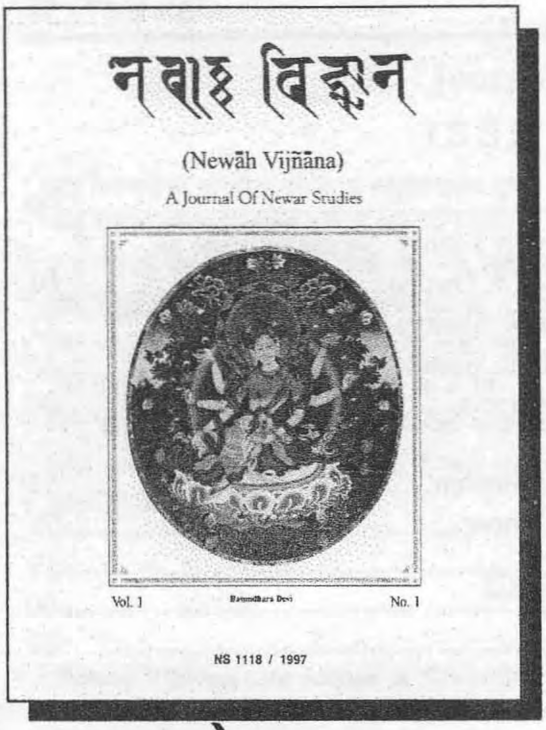

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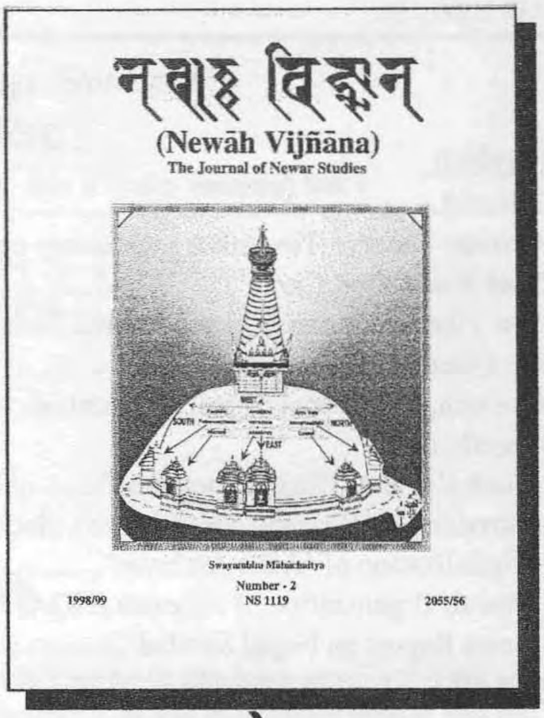

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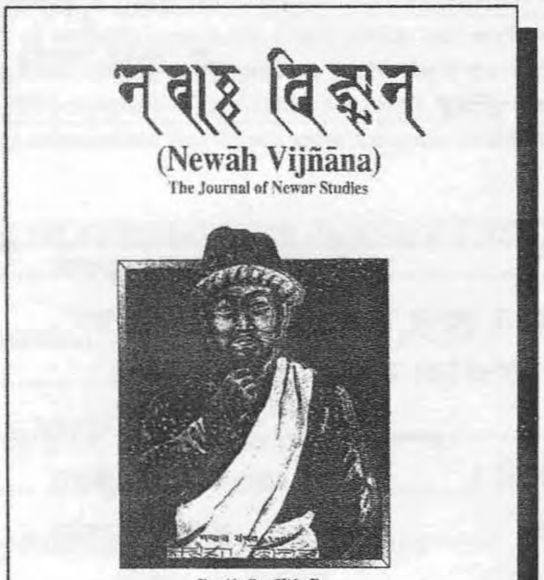

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Personal Theory: Towards a satisfactory explanation for why I study Newar culture; or, Dyaḥ Waẽ ("God Crazy")

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One of the things that I find most difficult about doing research is fully explaining to those about whom I am trying to learn why it is that I am doing what I am doing. I have always felt that it is essential to offer an account for my interests, and always do so, but even if the explanation I offer is satisfactory to those with whom I am speaking, it is rarely satisfactory to myself. There are several reasons for this. One is that it is very likely that Newars who ask about and are in various ways involved in my research are not going to be interested in details of my own project that I find quite fascinating. In this they are no different from the vast majority of people in the United States who are not involved in my specific field of research. In fact I am more likely to succeed in sustaining the interest of a casual acquaintance in the Kathmandu Valley in my projects than I am the interest of a fellow American, no matter what their respective levels of education might be.

Another is that the kinds of questions that motivate me are often quite different from the kinds of questions that are most important to them. For example, I have been conducting research on the topic the deity Bungadyaḥ[1] for nearly two decades now, and the questions that Newars most frequently ask upon learning of this study are "How old is Bungadyaḥ's chariot festival?" and "Is Bungadyaḥ male or female?" These are both interesting questions, but what makes them particularly interesting to me is different, I believe, from what makes them interesting to those who ask them. For example, after many conversations about the topic, I am convinced that the age of the chariot festival is interesting to most Newars for three major reasons: first, age is a highly valued attribute of both images and ritual practices; second, its great antiquity firmly establishes the Newar origins of this now national festival, and third, residents of Patan want to confirm that their chariot festival is more ancient than its Kathmandu counterpart (and vice versa). What most interests me about this question is its implications for determining the cultural and political context of the festival's origins. The question about the deity's sexuality is more of a trick question to see whether I am aware of the various issues involved in answering it, but is critical to me due to my interest in issues of identity.

The most vexing of the reasons that I find my own explanations for my research unsatisfying is the sense I often get that, to the extent that my interests in studying Newar culture are motivated by relatively abstract and apparently arcane theoretical interests, it appears to my Newar interlocutors that my interest in studying them and their culture is diminished, superficial, ulterior, or otherwise less personal, less "real." In other words, the more I try to explain fully my interest in Newars, the less interested I appear to be.

This essay is an attempt to rectify this situation. Newah Vijñana is perhaps the only journal whose regular readership includes those who can appreciate this problem from either or both sides of the equation, and I hope that my attempt to solve it here will provoke its readers (especially Newars) to respond to my efforts. Two years ago, the editor of Newah Vijñana asked scholars who were engaged in Newar studies how they learned about Newars as a possible field of study, what they found distinctive about Newars, and what areas of research about Newars they felt remained to be done. This essay only touches on these questions (mostly the first), and an adequate response to them (especially the third) would require another essay. What I want to do here is demonstrate that the kinds of interests that anthropologists call "theoretical" that can seem far removed from the immediate situation of fieldwork and the personal experiences one has while doing it, can in fact be highly personal and deeply motivated as well. Far from distancing the anthropologist from personal engagement with the place and people he or she studies, theoretical interests can contribute to that engagement and make it deeper, and the theoretical issues I pursue are often shaped if not posed by the people among whom I work in what anthropologists call "the field." My approach is necessarily personal, for the personal is basically what's at issue here.

Anthropologists have recently spilt a great deal of ink over the issues of how it is that they go about doing their work, and the nature of their relationships with those among whom they do it. Reading about the work of anthropologists who have done research in the Philippines, Helambu, and Naples, for example[2], helps me to contemplate my own situation in the Kathmandu valley, and re-enforces my sense that it is important to carefully consider the ways in which my own interests are perceived by those whose hospitality I enjoy, and who are patient enough to answer my endless questions. One could describe the ways in which these issues are raised in theoretical terms that seem quite abstract and quite distant from personal experience and genuine personal involvement. For example, the problem of understanding how what one learns is affected by the situation in which one is learning it is often though of as a "postmodern" problem related to a rejection of a Cartesian notion of knowledge being obtainable from an absolutely objective point outside the phenomenon about which one wishes to learn. To put this more simply, who you are, who you know, how you know, and when you learned it have everything to do with what you know. From a postmodernist perspective, all knowledge is influenced by the circumstances of its acquisition, and is thus a product of particular historical, cultural, and political processes.

As I will explain, this problem, at one level highly abstract, is one of the things that motivated me to spend twenty years thinking about Bungadyaḥ and seeing six of his festivals, once flying back and forth twice in a month while teaching in Chicago in order to see as much as I could of the twelve year procession. Several of those who knew me while I was most intensively studying Bungadyaḥ as part of my dissertation research described me as *dyaḥ waẽ* (god crazy), such was the intensity of my fascination. Both my interest in Bungadyaḥ and my interest in writing this article are motivated and informed by theoretical problems. But my objective here is to demonstrate to those interested in the fruits of my conversations with my Newar interlocutors that there is no real contradiction, at least for me, between theoretical and personal interests, and that my theoretical interests often emerge

from concrete personal experiences that I have while engaged in my research. I hope this article will at once exemplify and explain how this can be so.

The only way that I can imagine developing a convincing argument about the personal nature of theoretical interests is to, as I warned above, offer a personal account of how my interests came to be what they are, and how they led me to learn about Newar culture, and how Newars and Newar culture, in turn, shaped my theoretical concerns. I do not imagine that my intellectual trajectory is intrinsically fascinating, but it is the trajectory with which I am most familiar, and I think it can serve as an example that will help make this article not only a claim about myself, but a more general argument about the link between the personal and the theoretical. This is part of what I mean when I say that I hope that this article will exemplify as well as explain my point of view. In offering a personal account, I am also presenting a kind of theoretical argument.

In order to do my research it is critical that I understand why people do what they do. This kind of understanding can only come with a personal knowledge of the ways in which the things they do (such as build a chariot for a god) fit into the rest of their lives. It strikes me as only reasonable that a satisfactory explanation of why I do what I do (such as watch people build chariots for gods) would include the *same* sort of information. In providing this kind of explanation I hope to demonstrate that my theoretical interests are personally motivated products of a multitude of life experiences, including my experiences in Nepal with those from whom I have learned. Given the kind of engagement that effective participant observation research requires, and knowing a large number of anthropologists who do this kind of work, I argue that this link between the theoretical and the personal is more the rule than the exception among socio-cultural anthropolo gists.[3] The broad anthropological project of understanding what it is to be human requires intimate engagement with people that is both personally and theoretically motivated.

I can put off the inevitable problem of defining my terms no longer. What do I mean by theory and theoretical, and what do I mean by personal? Theory is a term that is often used in popular speech in a negative way, as in "that may be true in *theory*, but we know what *really* goes on," suggesting that theory and reality are fundamentally opposed, theory being, in this sense, a kind of failed speculation about reality that reality itself tends to undermine. This is related in a way to another typical use that contrasts theory with *practice*. This second use does not necessarily cast theory in a negative light, but offers the possibility of "putting theory into practice." In this sense, theory consists of ideas about practice that might even *help* in practical matters. Raymond Williams, to whom anthropologists frequently turn when trying to be rigorous about their language, suggests that this distinction between theory and practice is prevalent in the ways that most social theorists use the term, and that theory can be considered to be "a scheme of ideas which explains practice." This leads him to make another important distinction between theory and law that is important for our purposes, the latter being, as it were, an ex-theory to which no objection can be made.[4] Hence, we have the *theory* of relativity and the law of gravity. In the study of human behavior, it is almost never the case that no objection could be made to a scheme of ideas intended to explain a particular practice, because it is impossible to control for all the conditions that might play a role in its taking place. We are, after all, dealing with humans, who are unlikely to concede to test-

tube like constraints on their lives. Even if they were, it wouldn't solve the problem, because we would hardly learn about "normal" human practices in the strange settings of human laboratories. So in sociocultural anthropology theories never become laws because our subjects of study (and we) are human. What good are anthropological theories then?

To put it simply, anthropological theory (just like any theory) helps us to understand particular circumstances in general terms. One of the hallmarks of anthropology is its tendency to make cross-cultural comparisons. These comparisons are made not only to point out important distinctions, but also to understand those distinctions as products or evidence of broader commonalities. For example, research on other caste societies helps us to formulate questions that we need to ask in order to better understand the particularities of Newar caste society. The research on Newar society then helps us to refine our concept of caste, such that it can be better applied in work on all societies whose members think about one another in these terms. Our "scheme of ideas" explaining practices in caste societies can then be used to better refine our more general ideas about social hierarchy, or power, for example, and so on. This is simply an anthropological example of the relationship between inductive and deductive reasoning. So theory is always a sort of two-way street. It can take the researcher "away" from a particular place or people in that it relies on abstraction and cross-cultural comparison for development and testing, but it also prepares the researcher to ask the kinds of questions that can reveal a particular place or people to be unique in concrete ways.

For some critics of the anthropological way of doing things, the problem lies in the testing of theories, and the fact that they never become laws. Anthropologists generally use a method of research in which they inevitably become a part of what they are researching in important ways. This method, called participant observation, is, from one point of view, impossible, because it is impossible to do both at the same moment in time, and because participation inevitably involves altering what would have otherwise happened had the anthropologist not been there to participate. Most anthropologists working today acknowledge this, but rather than bemoan the logical impossibility of their method and their "lack of objectivity," they take great pains to describe the nature of their involvement with whomever and whatever they are studying. Many even argue that the detailed knowledge and empathy they develop through their personal experiences and relationships are absolutely crucial to deepening their understanding.

This brings us to the second term in need of defining: personal. It is actually a complicated term because it is in some ways a paradoxical concept. This paradox is evident in its origins, as it derives from the Latin term for the mask worn by an actor, *persona*. *Persona* in its original sense is both a means of revealing the identity of the character being played and concealing the identity of the player. In current use, when someone declares that their reason for doing something is "personal," they are often at once stating that the full explanation for their actions is highly individual and "private," and at the same time letting it be known that there is some secret that is the key to explaining their behavior. To label reasons for one's actions "personal" is also to signal that they are particularly compelling; to do so not only shields ones motives from scrutiny but marks ones actions as somehow personally unavoidable. As this is an essay intended for publication, I am obviously not using the term

"personal" in a secretive sense, but rather in its individual sense, and in the sense that personal motives are particularly motivating in the way that "personal convictions" are ideas to which one has particularly strong attachments. What then, is the personal path through which I came to be interested in Newar culture, and how is this related to the theoretical questions that motivate my research?

As a means of further explicating what I mean by *personal* and paying tribute to the teacher who first introduced me to anthropology, I will begin the tale of how I came to be *dyaḥ waẽ* ("god crazy") with my social studies teacher in ninth grade, which is to say at the age of fourteen. Mrs. Atamian taught "World Civilization" and had the most all-encompassing and, in retrospect, revolutionary concept of civilization I have yet encountered, for it included Australopithicines and other early hominids that are not generally associated with writing, state societies, dense populations and other conventional markers of the "civilized." It was only in my senior year while contemplating where I wanted to go to college that I questioned the wisdom of what seemed to be the inevitable trajectory of studying biology or some other "hard" science, and thought back to what it was that I enjoyed studying most for its own sake rather than for the purpose of garnering a credential or preparing to learn something *else*. Mrs. Atamian's Australopithicines immediately came to mind, for I had devoted countless completely unnecessary hours (in terms of their impact on my grade) reading about them and other early hominids. In retrospect, I am not sure how to account for this fascination, though I suspect it had to do with the fundamental problem of determining the ways in which humans differ from other animals, a problem that was becoming more vexing the fuzzier the distinction became as my knowledge of human history grew. For the first time, anthropology seemed like an entirely logical, if utterly impractical choice of discipline to pursue. My reasons for pursing anthropology were from the outset highly personal in the sense that they reflected my individual inclinations (rather than my environment, in which sciences like chemistry and biology dominated in any number of ways) and they were uniquely compelling.

No account of my present interests would be complete without mention of another teacher whose influence met with my inclinations in a particularly powerful way: Rafe Jenanyan, my French teacher in my last two years of high school. Seven previous years of conjugating French verbs and otherwise wringing the life out of a beautiful language made it unlikely that a teacher of French could have such a powerful influence at that point in my career. Rafe somehow located this language in French culture in a vital way, and gave me a glimpse of the possibilities of experiencing another culture as a speaker of its language. My appetite for cultural alterity had already been whetted by the extraordinary packages of wondrous things that my Aunt Ruth would send at Christmas from Turkey, Mexico, Germany, or wherever the Air Force stationed her. It is thus testimony to my aunt's creative generosity, my parents' love of Europe, and Rafe's extraordinary teaching abilities and friendship (not to speak of the war in Vietnam) that my first choice of location for my higher education was Paris and my second Montréal. Parental guidance led me across the St. Lawrence rather than the Atlantic, and to McGill University rather than La Sorbonne.

McGill University accommodated my interests in biology and anthropology, and I pursued both until I discovered what sort of students I would be compelled to study with were I to continue in biology. For the most part

they were studying biology in order to become doctors: prestigious members of the upper echelons of society. They were single-minded in their dedication to their studies, but their motivation for studying didn't seem to lie in the material they worked so hard to absorb, and, with several notable exceptions, they weren't particularly interesting to talk to. Most anthropology students, on the other hand, seemed to be fascinated with what they were learning. Many were (like myself) disenchant- ed with the society in which they lived, and hoped through anthropology to learn of other human possibilities. They were also refreshingly unruly, had a tendency to question professors, and in many instances aspired to be effectively subversive either in transforming their own society or in mitigating the effects of their society's colonialism, imperialism, or economic domination upon others. These were all topics of central concern in Québec in particular and Canada in general, which Pierre Vallières had recently described as a victim of cocacolonization.[5] Anthropology professors also seldom held classes at eight in the morning. So anthropology it was to be.

Montréal in the early seventies proved to be fascinating in ways that no one could have predicted for an anthropologist in the making. McGill was a place that attracted foreign students from all over the world, and I soon found myself with many Latin American friends who began to convince me that the United States was not, in fact, the center of the world. After first resisting this heretical notion, I came to embrace it with relief. I became a Latin Americanist partly because of my desire to better understand my often perplexing new friends, in part because these same friends served as convenient cultural informants, and in part because of the problems Latin Americans faced as a result of American foreign policy. Though the war in Vietnam had made American foreign policy a matter of central concern for me and most of my friends, living in Québec provided another, more nuanced perspective from which to observe the less spectacular atrocities committed by our government on a day-to-day basis.

Québec's declaration of martial law in response to the Front de Libération Québec's kidnapping of a Québec Minister and a British diplomat in my first year brought into startling relief another kind of struggle that was not only about inequity and power, but also about cultural identity and language. As one deprived of my civil rights and, according to new standards, legally incarcerable for a period of up to seven months without trial by virtue of utterly innocuous actions such as listening to FLQ speakers and knowing FLQ members, my understanding of the potentially arbitrary nature of state power became personalized in new ways. It was through one of my Latin American friends that I became aware that the experience of seeing such manifestations of power could be utterly different, even for people of similar political persuasions. One morning as my friend Javier and I were walking down University Street from our dormitory perched on Mount Royal, we saw a half-tread military vehicle with a manned 50mm machine gun roar past. I was stunned, and certain that this was the harbinger of a violent revolutionary reaction on the part of "the people." Javier, on the other hand, smiled with nostalgic recognition, and expressed his delight at seeing this reminder of his hometown, Bogota. My understanding of the ways in which power was located, deployed, and experienced clearly required serious reconsideration, and the politics of identity and language demanded my attention. Québec and my fellow students at McGill effectively de-centered my world in

radical ways.

Another motivation for my studying in Montréal was my love for cities. As a child of the suburbs who headed into Cambridge and Boston at every opportunity, the prospect of actually living in a city was exciting. Montréal fed my appetite for cultural diversity in a way few other cities in North America could, for this was no melting pot, but a smorgasbord in which third generation immigrants still spoke their native languages at home, and in which one could walk for blocks hearing as much Portuguese, Polish, Hungarian, and Yiddish as French or English. Peter C.W. Gutkind, the famous Africanist and urban anthropologist introduced me to the new field of urban anthropology, and raised the prospect for me of actually doing research in the kinds of places I already loved, and getting in at the ground level in a relatively new anthropological enterprise while doing so. Urban anthropology challenged many of what were anthropology's comfortable conventions at the time, such as how one defined a "community" or "society" and how one pursued a "holistic" approach to studying a place that a million people called home. It also forced anthropologists to cope with levels of diversity and rates of change among their subjects that could not be as easily ignored as in studies of the rural places that were most commonly the subjects of their research. Living in Montréal and trying to think about it in anthropological terms made it exciting and imperative to rethink certain anthropological conventions and methodolgies: problems with which I continue to grapple.

A course on the sociology of knowledge, which examined knowledge as a product of social construction[6] raised questions (very much in the air at the time) about how features of contemporary society, particularly mass-media and the marketplace, might have implications for the ways in which we experience and define reality. These interests, which were in retrospect highly postmodern (but certainly not original), prompted me to wonder about the cultural impact upon perception itself. One of the areas of perception that anthropologists had begun to explore in some depth was the perception of space, in the new field called proxemics.[7] The experimental housing project called Habitat '67, designed by Moshe Safdie and built on a small island in the St. Lawrence for Expo '67, provided me with an ideal place in which to combine my interests in urban settings and perception. It was one of my first research sites. Contrary to my expectations, most inhabitants in this radically modern development made of concrete were rather well to do, and I found myself engaged in what was later to be called "studying up," that is, conducting research among those most empowered by wealth in society rather than focusing primarily on the disadvantaged, as anthropologists had traditionally done. While sipping good scotch in the living rooms of chief executives and prominent musicians in the course of conducting interviews, it occurred to me that this was a segment of society that must be better understood if one was ever to understand another rather important dimension of social diversity and conflict: class. The striking sociocultural diversity of Montréal and my first forays into anthropological research there surely conspired to persuade me that somehow anthropology should find a way to consider the diverse perspectives found in any society without abandoning fine-grained "thick" descriptive ethnography.[8]

My first course in anthropological theory was stunningly boring: a history of ideas divorced from the motivating circumstances through which they were created.One highlight of the course, however, was a guest lecturer in

the person of Bernard Arcand, a recent graduate of Cambridge University who had worked with Edmund Leach, Britain's most outspoken advocate of France's Lévi-Straussian structuralism. His lecture introduced me to an entirely different way of thinking about space. It was a demonstration of structuralist principles of analysis that used as its subject matter the way Cuiva of Amazonian Colombia conceived the world in which they lived. I found my way into one of Professor Arcand's classes, and read much more of Lévi-Strauss, who argued that Native American myths recorded from the Northwest coast to Tierra del Fuego could be understood as various elaborations on common themes that were built upon shared structural principles. Myths that were, on the surface, about jaguars and fabulous creatures that could change form and bring light or darkness to the world, were, at a deeper level, intellectual attempts to resolve contradictions that people face in day-to-day life. The key to understanding the important (and concealed) meanings of these myths was to discover the ways in which they were structured: how different parts of the story and different characters in it were related in structural, and very often oppositional terms. The best way for getting at the structural "bones" of any particular myth was to analyze several different versions, for comparison among them would reveal the critical "relations between relations" that carried their ultimate meaning. [9] Here Lévi-Strauss was working out a way to understand variation in human culture in terms of human commonality, and doing so by considering the very structure of human thought. This held great appeal for someone interested in cultural diversity and perception.

One problem with this work was that I could never predict how Lévi-Strauss would analyze a particular myth. I could see general regularities in the analytic method, but when it came to using it, it seemed that some interpretations were little more than products of Lévi-Strauss's virtuosic cleverness. In a sense, Lévi-Strauss expressed an awareness of this problem when he said that his own analyses were "myths of myths": other versions of the myths themselves, but this did not satisfy my desire for analytic rigor. This dissatisfaction led me to try to relate work on the psychology of perception (which I presumed was based on sound, verifiable, scientific technique), to Lévi-Strauss's ideas about human thought. Unfortunately, the psychology of perception could not explain the kinds of structural regularities revealed in structuralist analyses, and the bridge that I had hoped to build between these two fields turned out to be two paper pylons with only loose strands of conjecture tying them together. My desire to better understand a rarified realm of thought, such as myth, in relation to more mundane aspects of human existence did not die with this effort, however.

After graduating from college, working, and traveling a bit in Mexico, I applied to graduate school and left for Asia. The trip was to be a kind of acid test of my decision to pursue anthropology. South Asia was the perfect destination, as I knew virtually nothing about it, didn't speak anything like any of the relevant languages, and was sure to experience profound culture shock. I had absolutely no intention of pursuing any formal studies on the region, for I felt that it had far too much history, far too many languages, and far too much diversity for anyone to manage. In other words, it was going to be, I was sure, far too much of a good thing. I would use my travels as a test to see if anthropology was for me, but I would actually pursue it in Latin America, as I was, after all, a Latin Americanist. Nepal put an end to all such practicality.

I can still recall vividly the moment I first

stepped into Kathmandu's Darbar square. It was after a long bus ride from Birganj and some of the worst food I had ever eaten the night before, both of which, I am sure, contributed to the glory of the moment. To put it simply, I was stunned. It was my first taste of what I would discover to be a wondrous amalgam of extraordinary architecture and an intensely social urban life, and the effects of cocacolonialization were scarcely in evidence at this first encounter. It is commonplace to the point of cliché to say it, but I, like many others, became struck by the ways in which religion seemed to be a part of the texture of everything, from human interaction, to buildings, to the flow of traffic. Divisions between the sacred and profane that I would expect to find were simply not there, and others that I did not anticipate would surprise me, usually making themselves known by some transgression on my part. The extraordinary thing about religion was that, in many ways, there was nothing extraordinary about it. But, of course, in its details, it was utterly extraordinary.

My determination to experience Nepal unfettered by preconceptions or touristic programs was overcome by a small boy in Mangal Bazār, who, along with the usual pitch for showing me the Māhābuddha temple, "golden temple," and so on, asked, "Do you want to see festival?" This child's fateful intervention led me to research that has occupied me for nearly two decades. The festival in question was the chariot procession of Bungadyaḥ. The chariot was stuck in what I now know to be Thaine, on a road that was then dirt. The obvious question, why hundreds of people would pull a chariot over sixty feet high and weighing several tons through the narrow streets of Patan is one that occupies me still.

While in Nepal, I received word that the graduate program in anthropology at Columbia University had accepted me as a doctoral student. In my first semester there, I took a course on the anthropology of art with Professor Alexan-der Alland, which gave me an excuse to further explore the festival I had seen in Nepal, as it was a kind of performative art that involved artistic creativity. Writing about this topic at this time with this professor was to prove highly fortuitous. Father John Locke's work on the chariot festival had just been acquired by the library of the School for International Affairs, and though Locke modestly described it as based on limited secondary sources and "a bare minimum of rather hurried original research,"[10] it was a gold-mine of information from my perspective and made my project of considering the symbolic meanings of Bungadya's chariot feasible. Remarkably, Dor Bahadur Bista happened to be a visiting scholar at the Southern Asian Institute that year, and graciously allowed me to interview him as a locally available "native informant," the beginning of a long friendship, in spite of his misgivings about my interest in Newar culture - an interest that he felt perpetuated ethnic distinctions that were impediments, in his eyes, to development.

My interest in Newar culture, first ignited in Darbar square the year before, became intensified as I learned (through reading Locke and fairly fruitless library searches) that remarkably little anthropological research about Newars had been done given their prominence in Nepalese history. Part of the reason for this, undoubtedly, was that anthropology had only relatively recently ventured into urban areas, and tended to concentrate on peoples at the periphery of state societies. Reflecting this tendency, much of the anthropological work at this time had focused on small Newar villages. The most prolific ethnographer of Newars to

date, Gérard Toffin, had published on *Panauti* and *Pyāngaō*, and produced an ethnography that dealt with the second of these, a relatively small and remote village, as a whole.[11] Others who had produced ethnographic work that encompassed entire villages include Ülrich Müller, who had produced an ethnography of Thimi, Linda Iltis who had published on Bandipur, a largely Newar town outside the Kathmandu valley, and a Danish team of social scientists had written on the human ecology of Bungamati.[12] In her contribution to the multi-ethnic and multi-locale study of the status of women in Nepal, Bina Pradhan focused on the village of Bulu, only ten minutes' walk away from *Pyāngaō*, and a tiny village of about 500 people at the time.[13] Finally, Hiroshi Ishii had published on a small village about seven kilometers outside Kathmandu that he called "Satepa", where he concerned himself primarily with issues of social change.[14] To the extent that ethnographers and other researchers had focused on the larger cites of the Kathmandu Valley as units of study, they tended to consider them and their architecture in terms of their organization around religious principles and ritual practices, the work of Niels Gutschow being the most extensive in this area.[15]

Other work, whether situated in the larger towns or small villages, was topically oriented, and occasionally the precise ethnographic context of the research conducted remained unclear or deliberately obscured for the sake of maintaining the confidentiality of those described. To put it rather roughly, the major themes that had emerged in the published literature in the social sciences on Newars prior to my arrival in Nepal in early 1982 were religious ritual, various aspects of Buddhist belief and practice, religious festivals, caste, kinship, the Newar language, art and architecture, and other more mundane features of Newar material culture. Among those studies devoted to ritual, many focused on life-cycle rites as performed by members of particular Newar castes.[16] Articles dealing with Newar Buddhism often dealt with the apparently anomalous status of the Buddhist ritual practitioner and absence of monks,[17] just as articles dealing with caste often debated apparently anomalous features attributed to Newar caste hierarchy, such as its dual nature and the possibility of mobility within the system.[18] Literature that aspired to make general statements about Newar society and culture also demonstrated the diversity to be found within Newar culture, even if they did not explicitly problematize it. Gopal Singh Nepali's book, The Newars, published in 1965, was the only major anthropological work available at the time that attempted to encompass Newar society as a whole. Based primarily on work he had done in Kathmandu and the village of Panga, it frequently makes generalizations that more modern scholarship would question, but it also provides numerous examples that demonstrate the difficulties that making such generalizations entails.[19] In sum, important work that was vital to the success of my own research had been done, but there was much left to do.[20] I felt that it was particularly important to do research in one of the major cities of the Kathmandu Valley in a way that encompassed more of the diversity within it while at the same time deploying the intimate participant observation method to its full advantage.

In my second year at Columbia my interest in pursuing Newar studies was further intensified by another professor, whom I came to know as a result of my idle perusal of the "N" section of the Columbia course catalogue, where I was stunned to find Nepali being

offered by Professor Theodore Riccardi. My travels and my studies in anthropology had powerfully confirmed what I had learned from Rafe Jenanyan years before: that language provided an extraordinary window into culture, and learning the native language(s) of those whom I was to study would be essential to the success of my research. It had never occurred to me that Nepali would be offered as a regular course anywhere in this country. I would like to think that I would have eventually discovered this as the result of a deliberate search on my part in preparation for doing fieldwork, but pure chance led me to finding it as soon as I did. It was sheer generosity on Professor Riccardi's part that allowed me to begin Nepali in my second year, for I was to be his only student at the introductory level, a level he had not intended to teach that semester. I showed him my paper on Bungadya's chariot, which he kindly said he found interesting, but suggested I "sit on" for a while rather than attempt to publish. Though the class was in Nepali, Ted's knowledge of and fascination with Newar culture immediately became apparent and infectious. He was preparing Todd Lewis of the Religious Studies Department for doctoral research among Tuladhars of Ason, partly as a consequence of his long friendship with the late "Dad" Tuladhar, owner and proprietor of the Panorama Hotel. I recall vividly how, in a conversation about Bungadya the topic of his *śikhara* style Bungamati temple came up, and Ted said, "if we were there now, we would go to Bungamati and take at look at that temple." Getting to Nepal to do research suddenly seemed not only feasible, but also inevitable.

Columbia's anthropology department was then, as it seems always to be, a place of many perspectives and frequent debates. This suited me perfectly, of course. Perhaps the main division in the department at that time was between those who embraced a "cultural materialist" theoretical perspective, and those who did not. The most diametrically opposed to the cultural materialist perspective were those who were, in various ways, sympathetic to Lévi-Strauss's structuralism or developments that derived from it. Among the faculty, cultural materialism was propounded most energetically and famously (and, perhaps, exclusively) by Marvin Harris. It is a theoretical perspective that asserts that the most effective means of explaining human behavior and thought is to understand how they serve humans in their quest to meet their material needs, particularly their need for food. From this point of view, apparently "irrational" beliefs and behaviors such as those related to the sacredness of the cow in India, can be understood as a kind resource management strategy that remains unknown to those who use it. After all, Hindus explain that they do not eat beef because cows are manifestations of the goddess Laksmi, among other reasons. The cultural materialist mode of explaining things took as its inspiration a fairly simplistic interpretation of Marxian theory, and garnered extensive popular appeal by virtue of the ways in which it appeared to "demystify" certain curious cultural traits. Opponents of this theory complained that it overlooked the importance of ideology in shaping the very environment that cultural materialists held to be so deterministic, and the fact that human beings often behaved in ways that were actually quite self-destructive with respect to the resources upon which they depended.

I go through the trouble of laying this controversy out because it revolved around the very problem that I had tried to approach in college: how can one relate aspects of human behavior and thought that are reflected in things like myth, and which seem quite removed from

material considerations, to more concrete aspects of human life? Neither side of this debate seemed to have a satisfactory answer, but the professor who had provided me an opportunity to write about the festival I had just seen in Nepal would also introduce me to a way of thinking about it that worked at resolving this polarized debate between those who emphasized the importance of material circumstance and those who stressed the significance of ideology.

Alex Alland, who had attended Lévi-Strauss's seminar on structuralism at l'École des Hautes Études in Paris at the invitation of Marshall Sahlins[21], had recently become interested in another French theoretical development known as Structural Marxism, and offered a seminar on the topic. This perspective sought to understand material conditions and ideology as interrelated in mutually influential ways. It argues that, though any given physical environment obviously places absolute restrictions on the range of human activities possible within it (wet rice agriculture in the Sahara, for example, is clearly not a viable option), it is not possible to account for all human activity within a given environment on the basis of the constraints it imposes and possibilities it offers. There is nearly always an important element of choice in what people do, including what they eat, hunt, and grow. In fact, this theoretical perspective recognized that ideologically based motives could compel people to alter their physical environments, making the relationship between environment and ideology rather complex. For example, Jonathan Friedman's re-analysis and expansion of Edmund Leach's work in Burma[22] showed that compelling ideas about status and gifts influenced productive activities, which, in turn, actually altered the environment in which people lived. Structural Marxists had a better understanding of Marx than did the Cultural Materialists, for they understood that Marx was not simply a material determinist. Rather than portraying humans as driven primarily by a quest for protein, they saw that Marx understood humans to be also compelled by creative and social needs that were being denied in the industrial economy of his time.[23] This made it possible for Structural Marxists to see relationships between Marxist theory and Structuralist theory that others had missed.[24] This perspective was highly appealing to me because it seemed to offer a nuanced solution to a fundamental problem that had seized my attention in a variety of ways for a very long time: the relationship between the intangible realm of human thought and the concrete circumstances in which humans live. It also gave me a way of thinking about the chariot festival that I thought could be highly productive.

While studying Nepali with Professor Riccardi, he let me know that Professor Alex Wayman of his department was at that moment reviewing John Locke's doctoral thesis on *Karunāmaya* as an outside reader, and arranged for me to read it. This work did not expand significantly on his article on Bungadyaḥ's chariot festival, but focused more on the rituals connected with the closely related deity, Janabāhādyaḥ, and the overall history of what he called *"the cult"* of Karunāmaya. Both of these aspects of his work helped me to formulate my own research, for two things became quite clear. The historical material showed that accounts for the origins of the festival shifted through time in ways that seemed to fit with their politico-historical contexts, and the series of ritual observations and accounts of origins associated with each of the five major *Lokeśwars* honored by Kathmandu valley Newars (Bungadyaḥ, Nālādyaḥ, Janabāhādyaḥ, Cobāhādyaḥ, and

Cākwādyaḥ) varied from one another in interesting ways. Thinking in Structural Marxist terms, it seemed to me that just as accounts of origins have changed shift through time, so must they vary according to the material circumstances of those who offer them. Locke's work made it very clear that the devotees who came to honor Bungadyaḥ varied widely with respect to caste, class, religion, and other sociocultural variables. My idea was to understand how participants' ideas about Bungadyaḥ and his festival varied with respect to their background or, to put it slightly differently, their microenvironment.[25] Taking a tip from Lévi-Strauss, I would also carefully examine the annual festivals of all five of these Lokeśwars in order to better understand the basic principles upon which they were structured. This seemed like a good project because it would provide a better answer to that question that had presented itself when I first saw the festival (Why do people do this?), since it would accommodate a range of answers that would more fully acknowledge the diversity of people who make the festival possible. It also seemed to me to have the potential for better understanding Newar culture in general, for as we have seen, most of the studies thus far had focused on particular sorts of Newars living in particular places, and collectively they showed that there was substantial variation among Newars with respect to marriage patterns, religious beliefs, social hierarchies, and so on.

So, I proposed to do research on the chariot festival that would: (1) provide a better understanding of the festival by explaining how such diverse people could all come to collaborate in its performance, and by showing how festivals for very closely related deities varied from place to place;[26] (2) provide a means of better understanding what generalities could be made about Newar culture, as the festival involved a wide diversity of Newars, and (3) use a theoretical perspective in a kind of context in which it had not yet been deployed. To put this in more "personal" terms, this research would allow me to explore something that intrigued me (the chariot festival) and to do so in a manner that would help me to work on a theoretical problem that I had been grappling with in various forms for a very long time (the relationship between ideas and the material circumstances in which they develop). It would also allow me to do this in an urban environment - a sort of place I had always loved and in a particular place that I had recently come to love. My personal motives for studying the chariot festival in particular and Newar culture in general were at once personal (they were compelling and reflected my individuality) and theoretical (in the sense that they pertained to broader issues through which my work could inform the work of others).

This research and the friends I made while doing it also led me to other interests that were equally compelling: another example of the complex relationship between ideas and material circumstance, I suppose. For example, I had initially planned to focus on variations in accounts of the origins of the chariot festival that different people offered, but I soon discovered that repeatedly asking about its origins only made me look foolish and missed the point. What people who did the "god's work" (*dyaḥ-yā jyā*) were interested in talking about was how they and their ancestors came to be involved in the festival. Their explanations of their roles in the festival engaged religious ideology, caste, class, gender and other dimensions of who they were in complex ways, and compelled me to focus more thoroughly on theoretical problems concerning personal identity.

Montréal had prepared me to understand the

critical relationship between language and cultural identity and appreciate the practical importance of speaking Nepal Bhāshā (the language of Newars) for my research. To do research among Newars in Nepali in the early 1980's seemed as inappropriate to me as working with Québecoise in English would have been in the early 1970's. I was not prepared, however, for the extraordinary hospitality and encouragement that even my earliest faltering attempts to speak the Newar language would elicit. These interactions, the *Nepal Sambat nhu dã* (new year) processions,[27] and other experiences in the early 1980's vividly demonstrated to me the degree to which Newars felt that their cultural heritage was under threat. This, and the new politics of identity that has emerged since the *jana āndolan* (people's movement) of 1990 have prompted me to direct my attention to the ways in which ethnic identities are being reconceptualized and renegotiated in the context of democratization. So my interests in the subtleties of personal identity construction and the politics of ethnicity (which are obviously interrelated) are both products of my learning about the priorities and passions of those Newars with whom I have studied.[28]

Since writing my dissertation, I have become interested in trying to better understand what might be genuinely new about what has been variously called postmodernity, the global economy, late capitalism and so on.[29] Part of this interest is spurred by my knowledge of Nepal, where international cultural influences have long been felt, and where these influences have long been evident in sometimes surprising ways. I often hear colleagues declare certain kinds of situations to be new, or "postmodern," that I know to be quite old in Nepal. I often want to ask, "New for whom? The anthropologist or those she studied? Whose voice are you listening to?" Another reason for my interest in sorting out what might be really new about the era in which we live is the apparently dramatic rate of change occurring in some aspects of life in Nepal today. This new interest has caused me to look back at my research on the chariot festival with new eyes, and to look forward to a new research project.

Looking back at my work on the chariot festival, I realized that I had pursued what I would now call a postmodern problem. As I noted at the beginning of this essay, according to many of its commentators, part of the postmodern condition is that explanations for things are understood to be inevitably enmeshed in particular political, cultural, and social contexts, thus making it problematic to privilege only one point of view. In anthropology this has manifested itself in new attempts to give voice to multiple perspectives, which anthropologists have described as attending to "polyphony" or "heteroglossia"[30]. I was quite surprised when a recent graduate student congratulated me on my completely "postmodern" dissertation - something that I had not intended to write, but which a graduate student ten years later saw as such. I had, after all, "attended to the voices" not only of priests, but carpenters, potters, painters, and others who played critical roles in the festival. What I experience in Nepal continues to shape what I feel compelled to understand about Nepal and the world and my ways of trying to understand them (my theoretical perspective).

Looking forward, I am now conducting research on recent transformations at religious sites in the Kathmandu valley. Just as I was stunned to see Darbar square when I first set foot into it nearly a quarter of a century ago, so I was stunned many times upon returning to Nepal in 1998 after six years of absence, but this time it was not the sight of the old but of

the new that surprised me. Swayambhu is being surrounded by a *māne* wall featuring brilliantly colored *stupās*, and a fifty-one foot tall Buddha has risen at its northern flank, the temple at *Jana bāhā* is being covered in 108 extraordinary gold-gilt *Lokeśwar* images, an entirely new *bahi* and *stupā* is built on the summit of Pulcowk, *Āju Dyaḥ's* tiled temple in Indracowk is being rebuilt from the ground up, and on and on. My reactions to developments like these have ranged from delight to horror: delight at seeing so many contribute to religious works as they have done for centuries, and horror at some of the destruction that seems to come with construction. As friends in Nepal send e-mails telling me of more and more developments at religious sites, I am convinced that the Kathmandu Valley is seeing a flurry of construction and renovation at religious sites the likes of which it has never seen before. Is something genuinely new going on here? Or are these things simply the products of the age-old impulse to transform sacred sites through devotional activity? Are these developments at religious sites related in any way to the new politics of identity? I want to understand these things for personal reasons that are theoretical and theoretical reasons that are deeply personal.

Postscript:

Four hours after my arrival in Nepal this summer, the royal family was decimated by a tragedy that has no precedent in world history. Though it was not my intent to study the role of royalty in Nepal today, circumstances demanded it. One of the aspects of the chariot festival that led me to study it was the role played by the king and beliefs about the links between the fate of the king, kingdom, and festival. The festival put in relief ideas about the king and kingdom, and since 1991, the elected government as well. The recent massacre also brought such ideas to the surface and has compelled many to reconsider them. I will reassess some of the theoritical tools I used to understand the nature of the Hindu Kingdom as it was revealed in the context of the festival of Bungdyaḥ, and will be looking for new theoretical tools to understand what it means to live in the Hindu Kingdom of Nepal. This investigation will also be deeply personal as I am compelled to understand the baffling array of reactions that emerged from my friends and acquaintances as well as from myself.

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Notes

1. For the sake of simplicity for the non-specialist, well-known names have been rendered, for the most part, without diacritics in conventional forms, hence Svayambhu is here rendered Swayambhu, and *Buṃgadyaḥ* is here rendered Bungadyaḥ. Widely used Sanskrit or Newar words have also been rendered in conventional form, hence *saṃgha* is here sangha. I have retained the authors' own transliterations and spellings in citations of their works, as Newar spelling is far from conven-tionalized. The final short `a' is rarely pronounced in Nepal Bhāshā, and is therefore omitted unless the Sanskrit form is used. Nasalization of a vowel is indicated by a following `ṃ,' and, finally, `ḥ' is used to indicate the prolongation of the vowel that precedes it, indicated in Nepal Bhāshā with the *visarga*.

2. Here I am alluding specifically to writings by Rosaldo (1989), Desjarlais (1992), and Belmonte (1989), respectively, in which these authors have all explicitly written about their reflections on their relationships with those whom they studied. These are just a few among many possible examples of those who have published on this issue.

3. Anthropology is conventionally divided into the four disciplines of Linguistics, Archeology, Physical Anthropology, and Socio-Cultural anthropology, the latter involving the study of the culture and society of living

populations, typically through the used of extended periods of participant-observation research.

4. Williams 1983 (Pp. 316-317)

5. Vallières 1965

6. Berger and Luckman's *The Social Construction of Knowledge* (1966) was a key text at the time.

7. One of the most influential works on this topic at the time was Edward T. Hall's, *The Hidden Dimension* (1966).

8. This refers to Clifford Geertz's influential essay, "Thick Description: Toward an Interpretive Theory of Culture," (1973) in which he examines the limitations and possibilities for the study of culture, and whose thinking in this essay has certainly influenced my own regarding these issues. In retrospect, I am sure that my early admiration for Gregory Bateson's *Naven* (1958), which examines Iatmul ritual in New Guinea from several alternative theoretical perspectives as well as from multiple indigenous points of view had everything to do with being in Montréal when I was. I have persued this particular theoretical problem in my article, Envisioning Identity. (2000)

9. The simplest example of this kind of analysis produced by Lévi-Strauss is to be found in his essay

"The Structural Study of Myth" (1963)

10. Locke 1977, Pp. vii-viii.

11. See Toffin 1977 and Barré et al 1982.

12. See Müller 1981, Iltis 1980, and Lotz et al 1974. Davies et al (1981) had also published a book on the town of Kirtipur dealing primarily with development issues.

13. See Pradhan 1981.

14. See Ishii 1980a, 1980b, and 1972.

15. See Gutschow 1975 and 1977a, Gutschow and Bajracharya 1977, and Gutschow and Shrestha 1975. Herdick (1977) had published the first of what were to become many articles on this topic, and Jha (1978), Toffin (1981), Kölver (1976) had also written on the subject, as had Sekler (1979), whose interest in Newar architecture and use of space in urban contexts had begun to have an enormous impact on architectural preservation in the valley. Toffin and his colleagues had also turned their attention to the use of space in the domestic sphere (Barré et al 1977; Toffin et al 1981; Le Port 1981).

16. See Bajracharya 1959, 1960, 1972, Toffin 1979a, 1975c. Locke's 1975 article on Buddhist initiation rites includes those that could be considered life-cycle rites as well as other of a more optional nature. Articles on other kinds of religious ritual performed in *guthi* contexts that had been published before 1982 include Toffin 1976b, Vergati-Stahl 1979, and Tuladhar 1979. Other topics covered within the category of religion include the Kumari, to whom four pieces, including Allen's important work, had been devoted by 1981 (See Allen 1975, Moaven 1974, Natani and Omura 1977, and Vergati-Stahl 1980); religious aspects of the monarchy (Vergati-Stahl 1981, Toffin 1979b), and religious synchretism (Lienhard 1978a,b).

17. See Allen 1973 and Greenwold 1973a&b and 1974. Snellgrove (1957) had raised some of these issues much earlier, and Kloppenberg's important 1977 article provided a history of *Theravāda* critiques of Newar *Vajrayāna* Buddhism.

18. With regard to these debates about caste, see Greenwold 1977a and 1981, Rosser 1978, and Vergati-Stahl, 1975. Other important early work on caste in Newar society includes that of Fürer-Haimmendorf (1956, 1960a, 1960b) and Greenwold (1975, 1981).

19. Though produced under the aegis of G.S. Ghurye in the Department of Sociology at the University of Bombay, his participant observation approach and ethnographic concerns make Nepali's work (1965, 1960) eminently anthropological. Nepali identifies the early article by Chattopadhyay (1923) as perhaps the only work of "some sociological value"on Newars to precede his own (1965:ix), though notes that it is based entirely on previously published data, largely from the work of Brian Hodgson (1874), Kirkpatrick (1975[1811]), Oldfield (1981[1880]), and Sylvain Lévi (1905), all of whose work (especially Lévi's) continues to be cited by scholars of Newar society today. Hosken's (1974) work documents the architecture and spatial layout of towns throughout the Kathmandu valley, and considers the changes taking place within them.

20. Though this is not intended as a comprehensive literature review of work on Newars prior to 1982, I would be remiss not to note some of the major contributors to the field in the other topical areas I have mentioned. Austin Hale (for example Hale and Hale 1971, Hale and Shresthacharya 1973), Kamal Prakash Malla (1981a, 1981b), Tej Raj Kansakār (1972, 1977, 1981), and Iswarānand Shresthāchārya (1976, 1981) (Shresthacharya et al 1971), (Shresthāchārya and Tulādhar 1976) had contributed prodigiously to the linguistic study of Newar language. Hale and his collaborators had produced over twenty works on the topic before 1982.

Among those who had written on Newar festivals were Gutschow (1976, 1977b), Kölver (1976, 1980), Toffin (1978a, 1981), Tailhet (1978), Acharya (1971) and MacDonald (1972). Locke's work on this area has already been noted. Anderson's survey of Nepalese festivals (1971), though rather brief with respect to each of the festivals she covered, and intended for a general audience, has frequently been cited in scholarly works concerning Newar festivals.

Shresthacharya (1977) and Toffin (1975e) had published articles on Newar kinship terminology, and Dumont had long before in a provocative article considered whether or not Newar marriage practices were anomalous in comparison with other South Asian caste societies (1964).

Bernier (1977, 1978, 1979) had published on Newar temple architecture, as had Korn (1976) and Snellgrove (1961), and Slusser (1974, 1975) had published some of the work on this topic that was to culminate in her later magnum opus, *Nepal Mandala* (1982). Slusser had also published on Newar art in collaboration with Gautamavajra Vajracārya (1973). Others who had produced work on this topic included Bernier (1970) and MacDonald and Vergati-Stahl, whose beautifully illustrated book focused on art of the Malla period (1979). Traditional artistic techniques also received attention from Alsop and Charlton (1973), Gutschow

(1976a), and Labriffe (1973).

More mundane aspects of Newar material culture had been considered in works by Charpentier (1973), Müller (1981), Reinhard (1969a,b), Höfer (1980) and Toffin (1975b, 1976a). Agricultural techniques and associated material culture had been considered much earlier by Hodgson, and more recently by Zurick (1981) and Webster (1981), whose work focused on Newar ideology regarding the use of the plow.

Given the importance of the topic, I must also note that Toffin, in an obscure but prescient work, examined the now much investigated subject of identity negotiation and construction over twenty-five years ago (1975a). Numerous Newars had also published work in Newari which was, of course, not accessible to me before my language training in Nepal, but which could fairly be described as ethnographic or otherwise of great interest to anthropologists as descriptive or analytic material even though the authors were not necessarily trained in a social science discipline. Hemraj Shakya's encyclopedic works on Swayambhu (NS 1098) and images of the Buddha (NS 1097), Amoghabajra Bajracarya's extensive work on the various forms of Lokeswar (NS 1099), and Ratna Kaji Vajracarya's 'Key to Viharas in Nepal' (N.S. 1103), serve as just a few examples of Newars writing about their own culture in systematic ways that elucidated it as well as produced it. Two of Ratna Kaji Vajracarya's later works, *Newāh Saṃskār Saṃskṛtiyā Tahcā* 'Cultural Heritage of the Newara' (N.S. 1109) and *Jhigu Saṃskṛtiyā bvo-ghāsā* 'Items of Our Food Culture' (N.S 1102), serve even better as examples of this genre.

Finally, to reiterate, this review of literature is not exhaustive, but is a fairly thorough examination of the social-scientific work concerning contemporary Newar culture and society that had been published as I entered the field in the beginning of 1982. I apologize for any omissions and the inevitable distortion that occurs when one attempts to categorize the work of others.

21. One of the most influential anthropologists in the United States and a graduate of the Columbia Department who pioneered this line of theoretical interest in his seminal work, Culture and Practical Reason (1976), and more recently in *Islands of History* (1985).

22. Freidman 1975, Leach 1965.

23. These ideas are elaborated most clearly in his concept of "species being" and "human requirements" in his "Economic and Philosophical Manuscripts of 1844" (see Marx 1978:70-101).

24. The importance of social contradiction to both structuralist and Marxian theory also provided an obvious connection through which to create a synthetic approach derived from both perspectives.

25. What anthropologists often refer to as "habitus," inspired by the work of Bourdieu (1977).

26. This I later developed in my article, "Human Agency and Divine Power" (1995).

27. These processions, often in the form of motorcycle rallies, celebrated the beginning of the new year (*nhu dā*) when it occurred according to the *Nepāl Sambat* calendar used by Newars.

28. I was also surprised to see Buddhist priests who were honoring an exemplar of compassion officiating at numerous sacrifices. This compelled me to pursue another line of research - sacrifice - and to write about my findings in my dissertation and in my article entitled "Blood and Bodhisattvas" (1993).

29. Perhaps the most famous and influential of writers on this topic are Frederic Jameson (1984) and Jean François Lyotard (1979).

30. See Owens 2000:702-705

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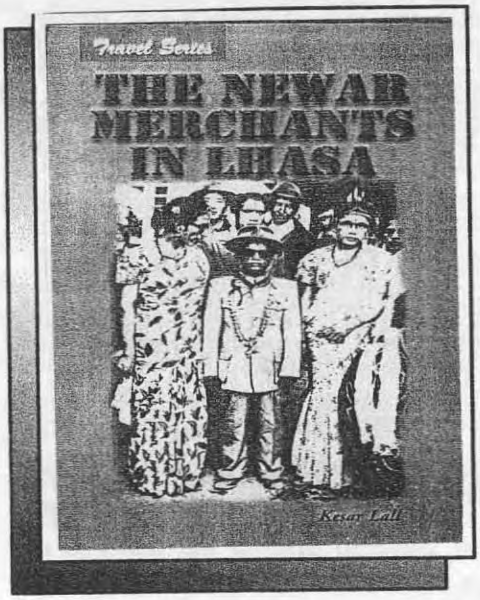

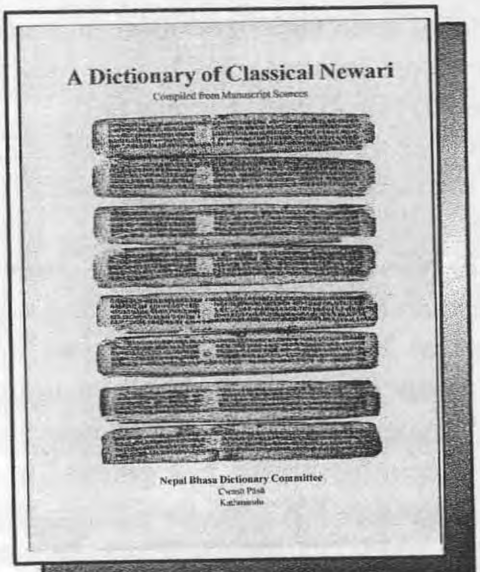

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How Tibeto Burman Is Nepal Bhāshā Today ?

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1.1 Introduction[1]:

Nepal Bhāshā[1], a language spoken in Nepal Valley (currently known as the Kathmandu Valley) has been widely used by the ethnic group called Newars living in 61 districts throughout the country of Nepal. The Newars account for 3.61 percent of total the population of about 20 millions. This language manifests evidence of spoken and written traditions, tracing back to manuscripts and documents available since Nepal Sambat 234 (1114 AD). Once it was the official language of Nepal, but in the course of historical changes the title of 'official language' has been devalued.[2] Due to the lack of awareness among native speakers, heavy influence of Indo-Aryan languages, and the monolingual policy of Nepalese government in communication and education, Nepal Bhāshā has been on a course of deviation from its Tibeto -Burman features, and eventually may face extinction or become a dead language. This paper discusses the problem of deviation due to the influence of Non Tibeto-Burman languages, including Nepali, English, Sanskrit, Hindi, Maithili and Pali. Not much work has been done in this field except by a couple of authors, Joshi (1986) and Newāmi (1997,1998). Besides this an attempt to trace the root of some Nepal Bhāshā verbs has been undertaken by Hargreaves and Tamot (1985)[3]. They have illustrated some verbs that relate to Indo-Aryan and Tibeto-Burman roots. In addition a case study of language use (Nepal Bhāshā or Nepali) among Udās Newars was conducted by Shrestha (1989/97). My focus in this paper will be on Non -Tibeto-Burman links.

Before getting into the problems of Nepal Bhāshā, it is useful to raise the following questions. What are the distinctive features of Tibeto-Burman languages? Do they refer to prosodic, phonemic, morphemic or syntactic features ? How is a group of languages distinguished as Tibeto-Burman or Non-Tibeto-Burman ? The questions formulate the key topics in discussion of the distinctive features of Tibeto-Burman languages spoken in Nepal.

By the end of the 20th century, a Himalayan linguistic studies group had arisen from a large group of Sino-Tibetan linguists and given birth to the Himalayan Languages Symposium[4] which was focused on languages spoken in the Himalayan regions. This group has further specialized into a group of Tibeto-Burmanists and gathered in a common place to discuss the features of Tibeto-Burman languages. We have shought to establish more firmly the specific, precise and distinctive features which characterize Tibeto-Burman languages without the influence of Non-Tibeto-Burman languages[5].

1.2. Nepal Bhāshā as a Tibeto-Burman Language:

Looking at the characteristics of Nepal Bhāshā as a Tibeto-Burman language we may come across the following features:

(1) **Prosodic**: Nasalization

Phonemic: quality of vowel, vowel length, diphthongs, place and method of articulation, voicing of consonants, aspiration, breathy voice, gemination of consonants.

Morphemic: **Nominal**: plurality, gender markings, classifier, case marks, set of numerals

Verbal: tense and person marker (agreement Vs. first and non first distinction), nominalization, causativisation, finite and non-finite constructions.

Syntactic: Relativization, complementization, grammaticalization, usage of syntactic and conjunctive particles etc.

All of these features will be discussed here to examine the influence of the following languages: Nepali, Sanskrit and English[6]. Due to the heavy influence of these dominating languages, the Tibeto-Burman features of Nepal Bhāshā have been gradually deviated. Although this language has a long tradition of written history as well as literature of high level studies, it has become a matter of interest to find out how far Nepal Bhāshā has deviated from the core features of Tibeto-Burman languages.

Historically, in the eastern tradition, a person is considered qualified and educated when he/she acquires knowledge of Sanskrit or English. This tradition was overwhelmingly admitted in the past and modern period. Due to this conceptual acceptance any Newar speaker who knows Sanskrit holds a good reputation in literary society. Therefore, a piece of written and spoken text by a well-known writer is highly influenced by either Sanskrit or English lexical items either directly or indirectly. We will discuss this in detail in later sections.

The topic I am discussing here is a little controversial. From the very beginning of study of Nepalese languages, Nepal Bhāshā has been recognized as a Tibeto-Burman language (Grierson 1909, Shafer 1952). However, a look at the influence from other dominating languages such as Nepali, Hindi, Sanskrit, English, Maithili and Pali, shows that the retention of the core structure of Tibeto-Burman features is gradually fading from Nepal Bhāshā. This can be verified from classical, colloquial and literal data including the usage of lexis and recorded text and discourse materials. Such an examination raises the following two questions:

Does Nepal Bhāshā retain the features of Tibeto-Burman languages ?
How much influence of Non Tibeto Burman languages has taken place in Nepal Bhāshā ?

The borrowing of lexis from one to another language is a common feature in most situations of language contact. Similarly, the borrowing of vocabulary from dominating languages is also common in Nepal Bhāshā. However the question of whether the Nepal Bhāshā has borrowed vocabulary from those languages or if they originally shared the same vocabulary is an interesting subject to investigate in the study of language contact.

2.1 Relationship between Nepali and Nepal Bhāshā

There is a continual argument on the relationship between Nepali and Nepal Bhāshā than from other Tibeto Burman languages. Both of these languages hold in one way or other 'National Status' carrying the word 'Nepal' in their names. Whereas typoogically one is Indic and the other Tibeto-Burman. Well known scholars around the world write the history of the development of the Nepali language from Pāhāḍi kurā, Parbate kurā, Khasa Kura, Pāhāḍi Bhāshā, Gorkhāli Bhāshā and Nepāli Bhāshā. The Same scholars consider the development of Nepal Bhāshā into Newāri and Newār.

(2) Parbate --> Pāhādi--> Khasha--> Gorkhāli--> Nepāli
Historical Development of Nepali

Nepāl Bhāshā ----->Newāri -----> Newār
Historical Development of Nepal Bhāshā

The gradual development of Nepal Bhāshā indicates more influence from the Nepali language. Shrestha(1989/97) states that the formal and informal usage of language among Udās Newars are typically Nepali and Nepal Bhāshā. Currently, it has become difficult for native speakers to sort out native and non-native vocabulary. Finding a good informant for linguistic analysis is problematic because many Newars are ignorant of native and core vocabulary[7]. If a list of vocabulary already exists in a language, the use of lexical items of the same meaning from other languages is unnecessary. For instance, some of the following kinship terms used in Nepal Bhāshā are unnecessarily borrowed from Nepali and English:

(3)**Kinship Vocabulary**[8]

Nepal Bhāshā	**Nepali**	**Gloss**
tatā	didi	elder sister
dicā dāju	bhināju	bother-in-law
tatāju/ pi:ta	bhāuju	sister-in-law
maleju	māiju	maternal aunt
kijā	bhāi	y. brother
bājyā	hajurbā	g. father
bajye	hajurmā	g. mother
kakā	kākā	paternal uncle

Nepal Bhāshā	**English**	**Gloss**
mā	mommy	mother
bā	daddy	father
nini	ānty	aunt

The benefit of borrowing these words is that the speaker is considered modern and educated, a prestigious position in the modern Newar Society. Therefore, a large number of well-educated

Newars do not use the Nepal Bhāshā words in many circumstances.

In the discussion of evolution, the analogy of the chicken or the egg is apt. Which comes first is still a matter of controversy. Similarly, the conflict between Nepali and Nepal Bhāshā writers on the origination of a set of lexon used in both languages is still ongoing. The following set of words is shared in both languages.

(4)	/pasala/	'store'
	/jyāsala/	'work place'
	/jhyāla/	'window'
	/kapāla/	'forehead'
	/māgāla/	'sewage'
	/degala/	'temple

Nepali language advocates claim that a word like / jhyāl/ is of Nepali origin (Sāpkotā : Source: Roop Rekhā :118), whereas a Newar linguist (Mali 1986:111-137) also claims that Nepali speakers borrowed the word from Nepal Bhāshā. The nominative forms of these words in Nepal Bhāshā delete the final consonant and maintain the phonological process of compensatory lengthening of the vowels. When these words take the oblique case marks the final consonant appears and the suffix is added to the underlying form(Hale 1986).

(5) Nominative	Locative	Ablative	Gloss
Pasah	Pasala-ye	Pasal-ã	store
jyāsah	jyāsala-ye	jyāsal-ã	work place
jhyāl	jhyāla-ye	jhyāl-ã	window
kapāh	kapāla-ye	kapāl-ã	forehead
māgāh	māgāla-ye	mangāl-ã	sewerage
degah	degala-ye	degal-ã	temple
Makah	makala-ye	makal-ã	portable fire pot

My arguments for claiming these words are from Nepal Bhāshā is that in the Kathmandu Valley there are several localities which are named with similar words ending with phoneme /-l/ (Shakya 1998), as follows:

(6)	Underlying	Nepali	Nepal Bhāshā	Gloss
	/kilāgala/	Kilāgal	Kilāga:	elephant barn
	/chikā mugala/	Cikanmugal	Cikāmuga:	place of oil pressing
	/ten gala/	Tengal	Tenga:	sheep wool supply
	/sau gala/	Saugal	Sauga:	place of cow dung supply

In Nepal Bhāshā, the suffix /gala/ -> [ga:] refers to a place where pet animals or birds {e.g. [*phā-ga:*] 'pig farm' [*khā-ga:*] 'chicken farm'} are kept as well as a place for working in oil production, wool supply or cow dung fuel supply etc. In addition, the suffix / ghala/ --> [ghah]

refers to a vessel for reserving liquid substances. In the ancient Kathmandu Valley, it is believed that several vessels were installed in some localities and eventually those places were named after the vessels. The names are preserved still today as illustrated in (7) below [9] :

(7) Underlying Form	Nepali	Nepal Bhāshā	Underlying Meaning	Current Name
woha ghala	wongal	wõga:	place of silver vessel	Indra Chowk
na ghala	naghal	nagha:	place of Iron vessel	----
sija ghala	Sighal	sigha:	place of Copper vessel	----
nhuh ghala	nhughal	nhu:gha:	new vessel (made of Stone)	Jaisi Degal

What is shown from these examples(5,6,7) is that the words ending with phoneme /-l/ are originally from Nepal Bhāshā and have been changed into modern form by maintaining the process of compensatory lengthening. The Nepali speakers borrowed underlying forms from Nepal Bhāshā. Etymologically, the word /ghala/ cognates with /ghata/ 'vessel' in Sanskrit and Hindi. The names of the above localities were in use long before the Nepali language became the vernacular of Nepali citizens living in the Kathmandu Valley. It is obvious that Nepali speaking people did not bring names for each and every locality as they migrated from the hills to the valley.

Moreover, it is awkward to talk about the influence of Nepali in Nepal Bhāshā; to a large number of well established high class Newars, it has become fashionable to communicate in Nepali. The Newars who speak Nepal Bhāshā to each other are considered to either be activists against the government's policy of gradually poisoning Nepal Bhāshā or Pundits influenced by literary people or professional Nepal Bhāshā teachers. A large number of Newars do not read or write Nepal Bhāshā at all. To make matter worse, Newar children's learning is modeled by growing polularity of modern boarding schools that encourage them to chat in English and sing rhymes in Nepali and English. Parents themselves show a high level of satisfaction in their children's progress of learning non-native languages. Due to the influence of playmates and the praise Newar children receive for speaking Nepali, the more and more children are encouraged to give up the mother tongue and adopt Nepali as their own language[10]. With this situation we find some phrases that appear very odd in Nepal Bhāshā. Newar youths are less aware of native vocabulary and are likely to use Nepali words very often. A partial list of the unnecessary borrowing of words from other languages was presented by Tamrakar (1999) as follows:[11]

(8)	Nepali	Nepal Bhāshā	Gloss
/k/	kitāb	saphu:	Book
	kalam	chwosā	pen
	khushi	layatā	joy
/c/	cițhi	pau	letter
	chandramā	timilā	moon
/j/	jawāph	lisah	answer
	jahān	kalā:	wife
	jiu	mha	body
	jholā	mhichā	bag

/t/	tanna	tyanka	full of appetite
/d/	ḍhokā-	dhwākhā	gate
/p/	pariwār	jah	family
	prakāsak	pikāka:	publisher
	prashna	nhyasah	questions
	patrikā	cwosu munā	magazine
	pole juigu	hiiye	heal
/b/	battā	dyā	box
	bicār	dhāpuh	idea
	pramāna	dasu	proof
	bibhinna	thithi	different
/s/	samma	jaka/taka	upto
	sampādak	munāka:	editor
	sattā	palesā	substitute
	sadasya	dujah	members
	sarpa	tāhā	snake
	saphā sughar	sucu picu	cleanliness
	sthāpnā	palisthā	establish
	samparka	swāpu:	connection
/l/	lāit	ja:	light
	lāgi	nintin	for
/h/	hajur	jyu/ hai	vocative
/a/	akhbār	bukhan pau	newspaper
/ā/	āshcarya	ajucāye	surprise
	ātā	chuchun	flour
	ākās	sarga:	sky
	uthe juigu	danegu	stand up

Besides these words, Newar speakers also use following compound verb forms [Noun/ verb + yāye or juye], borrowing the initial words from other languages:

Verbs

(9)	Nepali	Borrowed forms	Nepal Bhāshā	Gloss
	nimtyāunu	nimtā yāe	bwone	invite
	kamāunu	kamae yāye	dhibā mune	earn
	mātnu	māte juye	(thon)-kāye	intoxicate
	hepnu	hepe yāye	hiwāe chuwāe yāye	humiliate
	pachutāunu	pascātāp yāye	pastāye cāye	pretend

Noun + Verb

binti garnu	binti yāye	jojalapā yāye	greet
bhāsan garnu	bhāsan yāye	nwacu biye	give a speech

kamjor hunu	kamjor juye	bamalāye	to be weak
mātna lāunu	māte yāye	thõ kāyeke	to make intoxicate
bāntā garnu	bāntā yāye	lhoye	vomit
dhokā khānu	dhokā naye	?	deceive

The verbs /yāye/ 'do' and /juye/ 'happen' are widely used in compounding borrowed English words as follows:

(10)	English	Gloss	Nepal Bhāshā
	home work yāye	to do home work	chẽjyā yāye
	shopping yāye	to go for shopping	pasa wane
	teaching yāye	to teach	ākha syane
	tired juye	to be tired	tyānuye
	bore juye	to be bored	mhāi puye
	typing yāye	to type	ākha dhwāe

Similarly, the Sanskrit roots with Nepal Bhāshā */-rape/* auxillary is commonly available in classical Nepal Bhāshā (Malla 2000) texts too.

(10.1)	cinta-rape	'think'
	rasa-rape	'enjoy'
	basa-rape	'settle'
	dhara-rape	'hold'
	rakshya-rape	'protect'
	bhaja-r[l]ape	'pray'

The names of months(mahinā), days(bār) and number of years(sāl) are expressed with Nepali forms on almost all the occasions listed below:

(11)	Name of the months	Name of the days(-bār)	Name of the year (sāl)
	baiśākh mahinā	āitabār, sombār,	Sat (7) sāl, satra sāl(17)
	jestha, aśār	mangalbār budhabār	chhatis sāl (36)
	sāwan, bhadra	bihi bar, sukrabār,Sanibār	chayālis(46) sāl
	āświn, kārtik		

In addition, the phrases that include month, day and year are Nepali oriented for the following interrogatives:

(12) How long have you been pregnant ?
How old is your child ?
Which day are you coming to visit us?
What time it is now ?

(12.1) Nepali influence	English	Nepal Bhāshā
guli **mahinā** data	How many **months ?**	golā data
jim machā **sorha barsh** data	my child **16 years** old	jim macā jhinkhu**dan** data
chu **bār** wayegu	Which **day** coming ?	chu **khunu** wayegu
guli **baje** jula?	What **time** it is now?	chu tā: **i:** jula

Newar speakers prefer to use /mahinā/, /barśa/, /bār/ and /baje/ rather than /lā/, /dā/, /khunu/ and /ila/ . Besides, they also prefer to use the following phrases:

(13) Nepali	Nepal Bhāshā	Gloss
ek chhin	palakha	a moment
ek ghantā	ghauchhi	an hour
ek minute	chagu minute	a minute
ek second.	chagu second	a second

In summary, looking at all the above examples it reveals how difficult it is to find a true speaker of the Newar language these days. The younger the speaker the harder it is for them to speak their own language without the influence of other languages especially non Tibeto-Burman languages.

3.1 Relationship Between Nepal Bhāshā and Sanskrit:

The relationship between Nepal Bhāshā and Sanskrit is undeniable. Even though these two languages originate from two different families, Indo-European and Sino-Tibeto, their relationship is ancient, closed, and very important. We may assume that there is no other Tibeto-Burman language spoken in Nepal that has close relationship to Sanskrit[12]. The recently published of *"The Dictionary of Classical Newari"*(Malla 2000) includes entries collected from literary texts, palm leafs, inscriptions, and colophons spanning 900 years, beginning with a text written in Nepal Sambat 235 (1115A.D.), and much of it is essentially Sanskrit. In a study of classical Nepal Bhāshā texts a well known western scholar S. Lienhard notes, " Everything that has been written in Newari is conditioned by Sanskrit Literature" (1962: 75, DCN 2000: XII).

It is unthinkable that without Sanskrit, Nepal Bhasa does not exist. A large number of nominals of Classical Nepal Bhāshā includes Sanskrit loan words. In the classical period, Sanskrit was recognized as the genuine, academic, religious and divine language of the whole South Asian region. Therefore, the influence of Sanskrit is unavoidable in many of the languages spoken in the region, including Tibeto-Burman languages such as Nepal Bhāshā and possibly Thangmi (Turin 2000) and others. It is undeniable that a large percentage of Nepal Bhāshā vocabulary originate from Sanskrit roots and are used as the *Tatsam* (as it is) and *Tadbhava* (phonologically changed) forms. Many of the *tadbhava* words underwent phonological change and were assimilated as non-Sanskrit forms. Unless and until etymological verification is done, the *tadbhava* words will not be easy to identify and distinguish from Nepal Bhāshā nominals. In the introduction to the *Dictionary of Classical Newari,* the chief editor, Malla (2000 page XIII) claims that most of the

classical Nepal Bhāshā texts contain 25% of Sanskrit loan words in the form of *tatsam* and *tadbhava*. Regarding the classical text Jorgenson notes, "As to the vocabulary, I must state the regrettable fact that a rapid increase of the number of *tatsamas* is taking place".(*Jorgenson: 'Vicitrakarnikava badānoddrta'* 1931: 2 in Malla 2000:XIII). Some examples of *tadbhava* and *tatsam*words collected by Tamot (1986) from various classical texts are as follows:

(14) **Tatsam** / **Tadbhava**

Tatsam: Sanskrit	Tatsam: English	Tadbhava: Sanskrit	Tadbhava: Nepal Bhāshā	Tadbhava: English
naraka	hell	ghritam	ghya:	butter
surya	sun	mahisa	mye:	buffalo
pāp	sin	lakshana	lachin	feature
dharma	religion	gosṭhi	guthi	group
sangha	society	hansa	hayen	duck
santosh	satisfaction	swāsa	sāsa:	breath
ātmā	soul	markata	māka:	monkey
buddhi	knowledge	sthala	thāye	place
nāga	serpent	dhupa	dhun	innocence
ista	relative	deva	dya	devine being
iswora	devine person	bhrahmāna	barmhu	priest group

All these Sanskrit words are commonly used in current Nepal Bhāshā as well as in the classical texts. For the purpose of current study of the classical text and the influence of the Indic languages, the *Dictionary of Classical Newari* (Malla 2000) is the main source of verification on the degree of influence of Sanskrit words in Nepal Bhāshā. In this connection, Kolver and Shresthāchārya note: "In order to avoid futile repetition the more reasonable solution seems to be to handle the Nepali stratum respectively rather than extensively. In practice, this means that any Newar dictionary of the present-day language will have to be used with a Nepali one along side, and if it comes to learned publications, one of Sanskrit." (Kolver and Shresthacharya 1994:VII).

It is a fact that a large number of Sanskrit words are common in both Nepali and Nepal Bhasa. On the basis of this fact, Nepali advocates claim that Nepal Bhāshā borrowed those words from Nepali. The native Newars believe that this comment is not favorable to them. Many of Sanskrit loan words entered Nepal Bhāshā through Prākrit (older colloquial forms of Sanskrit) with some phonological change as in the following examples:

(15)

Sanskrit	Prākrit	Nepal Bhāshā	Gloss
jyoti	jati	ja:	light
swora	swola	sa:	sound
āgama	āgam	āgã	sacred shrine
koṇa	kuna	kũ	corner
jora	jor	jo:	pair
karkataka	kakali	ka:li	crab

Moreover, we also find some words which are commonly found in both languages, and stabilize the respective pattern of sound change in both languages as in the following examples collected by Tamot[13](1986):

(16)	Sanskrit	Prākrit	Nepal Bhāshā	Nepali.	Gloss
	manuśya	manukha	manu:	mānche	human
	grāma	gāma	gā	gāũ	village
	kāka:	kwokha	kwa:	kāg	crow
	kachchhura	kaila	kai	khatirā	pimple
	kachhapa	kāpare	kāule	kachhuwā	turtle
	kanṭaka	kanḍaka	kā	kānḍā	thorn
	ghritam	ghrita	ghyah	ghyughee	butter
	peṭa	pwātha	pwāh	peṭ	stomach
	hansah	hansa	hayen	hānsa	duck
	bhramara	bhramar	bhamba:	bhamarā	bee

It is not true that Nepal Bhāshā vocabulary exclusively contains Sanskrit loan words in the form of *Tatsam* and *Tadbhava.* Many examples of Non-Sanskrit words can be cited showing the link between Nepal Bhāshā and languages of Tibeto-Burman stock. A few examples are given here:

(17)	Sanskrit	Nepali	Nepal Bhāshā	Gloss
/a/	amla	amilo	pāũ	sour taste
/k/	karkari	kānkro	tusi	cucumber
/g/	gitam	giita	mye	song
/t/	tushara	tusāro	chwāpu	frost
	tikta	tito	khāyu:	bitter
/d/	dantya	dānta	wā	teeth
/p/	pita	pahenlo	mhāsu	yellow
/b/	byāghra	bāgha	dhun	tiger
	bhaika	bhyāguṭā	byān	frog
/r/	raktam	rāto	hyāun	red
/n/	nila	nilo	wacu	blue
/s/	sweta	seto	tuyu	white

What is shown from all these Sanskrit loan words is that Nepal Bhāshā has a close contact with Sanskrit Pundits and their influence on Nepal Bhāshā is displayed in academic and scholarly writings. Some Prakrit forms are still in use in current Nepal Bhāshā along with some derivative forms. Due to heavy borrowing from Sanskrit and the influence of Prakrit forms, Nepal Bhāshā noun vocabulary has less contact with other Tibeto-Burman languages. It would be an interesting topic to verify Dolakhā vocabulary with Sanskrit, to come up with how much Sanskrit became a dominant language in conservative dialects. Many of the Sanskrit words verified here are from written texts. As Dolakhā still retains the oldest form of Nepal Bhāshā, it helps to verify the

cognate words with other cognate Tibeto-Burman languages.

4.1 Relationship between Nepal Bhāshā and English

The influence of English on other languages is a universal phenomenon. We also encounter a large number of English vocabulary in Nepal Bhāshā. Some examples of the direct borrowing of technological lexis are as follows:

(18)	Computer	Cable	Internet
	Telephone	Scanner	Television (TV)
	Box	Calender	Cup
	Frame	Post box	Parcel
	Tooth brush	Powder	Toilet

Besides these, some of the English words with C-l or l-C cluster require an epenthetic vowel [-i-] in Nepal Bhāshā.

(19)	English	Nepal Bhāshā
	class	[kilās]
	glass	[gilās]
	film	[philim]

Moreover, the words with the initial phoneme /s/ also require the epenthetic vowel [i-] in Nepal Bhāshā.

(20)	English	Nepal Bhāshā
	school	[iskul]
	stool	[istul]
	stove	[istobh]

This process is very common in most of the words from Sanskrit as well.

(21)

Sanskrit	Nepal Bhāshā	Gloss
sthāna	isthān	Place
stri	istri	Female person

An interesting occurance in relation to Nepal Bhāshā and English was identified by Amātya(2000). He examined some English words and found that their initial sounds cognate with the same word in Nepal Bhāshā as listed below[14] :

(22)	Nepal Bhāshā	English	Gloss
/k/	/kũ/	[karnar]	corner
	/ka:ni/	[korn]	corn

/j/	/jya/	[Ja:b]	job
/b/	/batā/	[baks]	box
	/bu:ba:/	[bi:n]	bean
/m/	/māka:/	[maNki]	monkey
	/manu:/	[maen]	man
/s/	/sa:/	[sāund]	sound
	/suka/	[striN]	string
/n/	/nakin/	[nel]	nail
	/hikka/	[hicap]	hicupp
/h/	/ho:/	[hoWl]	hole
/r/	/riti/	[rait]	rite

All of these noun words manifest some sort of relationship between two languages. It would be an interesting topic to investigate in detail the relationship between these two languages based on the cognate words. At this point further investigation is required to establish a firm argument on whether these words are directly influenced from the English or they entered through the influence of Sanskrit into Nepal Bhāsha in medial period of Indo-European languages. Because of the obvious influence of Indo Aryan languages on Nepal Bhāshā, the more extensive Tibeto-Burman influenced is shadowed. If more aspects on language link were studied rather than those based on verb inflectional pattern, there would be more evidence to support the Māhākirāt hypothesis (Driems1993).

Such a relationship with English is not only in the category of nouns but also in other types of words. In this connection, Amātya(2000) presents more examples from verbs and adjectives as follows:

(23)**Verbs:**

	Nepal Bhāshā	English	Gloss
/k/	/kochāla/	[kamplit]	complete
	/kochinu/	[kampakt]	compact
/p/	/phuta/	[finiS]	finish
/b/	/bekoye/	[bent]	bent
	/boekala/	[blu]	blew
/l/	/lidhane/	[li:n]	lean
	/lena/	[left]	left
/w/	/wona/	[went]	went
/s/	/suigu/	[seu]	sew

As we see, the initial segment of these words are cognate in both languages. If Nepal Bhāshā was not influenced by the Indo-Aryan languages we would not find this sort of relationship in words which are commonly used in both languages. Here also we cannot make a firm conclusion unless and until we examine the classical and old form of words from both languages. As far as adjectives are concerned, Amātya again finds more words that indicate relationship similar to those above [15] :

(24) **Adjectives:**

	Nepal Bhāshā	English	Gloss
/k/	/kaka:/	[krast]	crust
/t/	/tadhi/	[ta:l]	tall(sthula)
	/taskan/	[tu mach]	too much
/p/	/phalachin/	[flānnel]	flannel
/b/	/bachhi/	[bāi monthly]	bi monthly
	/bichaye/	[bitwin]	between
	/bānlā/	[byutiful]	beautiful
/n/	/nhu gu/	[nyu:]	new
	/nāngā/	[neked]	naked
	/nhya/	[niar]	near
/l/	/lipā/	[letar]	later

In summary, it is true that a large portion of Nepal Bhāshā speakers are educated than are speakers of other Tibeto-Burman languages. Because of their higher level of education, there is a stronger influence on their native languages. Since Nepal Bhāshā speakers are obliged to learn non Tibeto-Burman languages, their native languge is automatically influenced by the contact language. Hence its core linguistic features gradually disappear. This is clearly noticeable in the case of Nepal Bhāshā.

5.1 Morphological and Syntactic Influence of Indic Languages in Nepal Bhāshā

5.1.1 Viceversa Loan Words:

Until now we do not know whether the influence has been limited to borrowing vocabulary or if morphemic and syntactic structure have also been affected. In this section, I will present my argument that demonstrate the structural influence of Indic languages on Nepal Bhāshā. In addition, a discussion of features of Nepal Bhāshā that look different from standard forms and similar to forms of Indic languges will also be presented.

Currently, many Newars excessively use Nepali language while using Nepal Bhāshā as little as possible. In some cases, parents use Nepal Bhāshā loan words while speaking Nepali to their children. A couple of examples are given here:

(25) Arule **hārān** bhancha hai !
Other-Erg mean person say-impf-Voc
Others say you are a mean person.

(26) bābu **cici** khāne ?
little boy meat eat-Imperfective
Oh dear would you like to eat some meat?

Equivalent forms of the words /hārān/ and /cici/ are not available in Nepali. Hence they need to borrow from Nepal Bhāshā. Both of these words indicate a precise and exact meaning in a certain situation. Similarly, there are many Nepal Bhāshā words used by native Newars when they speak Nepali[16].

5.1.2 Structural Borrowing:

In this section, I intend to present some preliminary points of deviation by showing a Tibeto-Burman feature with Indo-Aryan structure, especially focussing on case, gender, classifier, and number in Nepal Bhāshā.

5.1. 2 .1 Use of Case Marks:

Nepal Bhāshā manifests simple case suffixes as a distinctive feature. Each case marking suffix undergoes phonological change that is conditioned by the form of nominals. Due to excessive use of Nepali, young Newar speakers prefer a similar pattern of case marks in Nepal Bhāshā as they appear in Nepali. How do the case marks differ in Nepali and Nepal Bhāshā ? Do they undergo phonetic change or are they stable in usage ? The forms of case marking suffixes in both languages are given below:

(27)	Nepali	Nepal Bhāshā	Grammatical Meaning
	-le	/-nā̃/	Ergative/ agentive
	-lāi	/-yāta/	Obsolutive/objective
	-le	/-na/	Instrumental
	-(k)o/ā/ i	/-yā-gu, -mha/	Genitive
	-dekhi	/-nisẽ/	Ablative
	-bāta	/-nan/	Ablative
	-mā	/-sā̃/	Locative
	-sanga	/-nāpa/	Associative
	-samma	/-taka/	Limitative

The Nepal Bhāshā case marking morphemes undergo phonological change and create following allomorphs:

			Allomorphs
(28)	Ergative	/-nā̃/----------->	[-sā̃], [-ā̃] [-V]
	Instrumental	/-nā̃/----------->	[-V]
	Obsolutive	/-yāta/---------->	[-ita], [-ta]
	Locative	/-sa/------------>	[-laye],[-khaye],[-e],[-i], [-ae]
	Genetive	/yā-gu/mha/ -->	[yāu, yāma]

Joshi, S.K.(1988) illustrates some examples of phonemic changes in modern period that mainly focus on variants of vowel and consonant usage in the new generation of Newars. They also show varient forms of case marks that simply use one form on all occasions without

conditioning to the form of nominals. Some of the examples below are taken from a letter[17] written by a growing young Newar speakers Subin and Reena :

(29)

Used form	Standard form	Nepali Form	Grammaticl Meaning
bā-**na**	bā-**nā̃**	bā-**le**	Ergative
bhimā **pi-ta**	bhimā-pin-**ta**	bhimā-haru-lāi	Obsolutive
āshirbāda **na**	āshirbādā̃	āshirbād-le	Instrumental
phone **laye**	phone-**ae**	phone-mā	Locative
homes-**laye**	homes- **ae**	homes mā	,,
chapin-a**u**	chapin-**igu**	timi-haru-ko	Genitive
chẽ-**u**	chẽ-**yāgu**	ghar-ko	,,

All of the casemarking suffixes used in the sample text have been directly influenced from the structure of the Nepali language. They simply replace the case mark as they are used in Nepali. This needs to be verified with more attested data to draw a firm conclusion.

5.1. 2 .2 Use of Plural Marker:

Nepal Bhāsā manifests two types of plural markers /-ta/ and /-pĩ/[18]. The first being a defualt one and the other is strictly used only for pronouns, kinship terms and inclusive form of proper names. In the text letter mentioned above, only /-pĩ/ is used where /-ta/ was supposed to have been used as shown in the following (Newāmi 1997) examples:

(30)

Used form	Standard form	Nepali Form	Gloss
dāi kehẽ-pĩ	dāi kehẽ-pĩ	dāi bahini-haru	brother sisters
bhul pin	bhul -ta	bhul-haru	mistakes
ciṭṭhi pin	ciththi-ta	ciṭṭhi-haru	letters

From these examples it can be predicted that being a Newar speaker is likely to be influenced in the structure of Nepal Bhāshā by frequent usage of another language. In this case, the speaker used Nepali more than Nepal Bhāshā. Hence, his knowledge of Nepal Bhāshā is limited which makes him prone to model in his native language after Nepali. In the above examples, the retroflex /ṭ/ consonant is not phonemic in Nepal Bhāshā, but the speaker is not aware of this and directly copies Nepali structure. Therefore, the Nepali structure of using suffix /-haru/ as a plural marker has substituted the process of pluralizing the nominals and ignored the core feature of Nepal Bhāshā.

5.1. 2 .3 Use of Gender Marker:

In Nepal Bhāshā, generally a noun is unmarked to indicate male gender and the prefix / mā-/ is used to mark the feminine form. In particular cases, the gender difference is coded with /bā-/ and /mā-/ prefixes:

(31)

Nepal Bhāshā	Nepali	Gloss
khā	kukhurā	chicken
mā-khā	pothi	hen
gonga	bhale	rooster
sala	ghoḍā	horse
mā-sala	pothi ghoḍā	mare
kisi	hātti	elephant
mā-kisi	pothi-hātti	female
bā-kisi	bhāle hātti	male
mha	jiu	body
ba:mha	bubā	father
mā:-mha	āmā	mother

In addition, the suffix /-ni/ is also used to indicate the professional jobs and caste names for feminine nouns in Nepal Bhāshā as follows:

(32)

Male	Female	Gloss
dhobyā	dhobyā-ni	washer
sārki	sārki-ni	shoemaker
syasya:	syasya-ni	Shrestha caste
nurse	nurse-ni	nurse
sāhu	sāhu-ni	merchant

Similarly, the suffix /-ni/ is used to code the feminine form of gender in Nepali also in addition to other rules of gender difference.

(33)

Male	Female	Gloss
kavi	kaviyatri	poet
netā	netri	leader
jyāpu	jyāpuni	farmer
pulis	pulis-ni	police cop
māstar	māstar-ni	teacher

All these examples of gender difference using suffix /-ni/ are common in both Nepali and Nepal Bhāshā. It is not clear yet whether the suffix /-ni/ is original to Nepal Bhāshā or Nepali. It is still open for further verification whether this morpheme is as an ancient or classical form of Nepali.

5.1. 2 .4 Use of Classifier:

Nepal Bhāshā is a numeral classifier language that consists of two major classifiers /-mha/ and /-gu/ to differentiate nouns into animate and inanimate category. The inanimate classifier further distinguishes into shape, size and appearance of the entity[19]. Nepali does not feature the

use of classifiers as Nepal Bhāshā does. However, Nepali numerals are suffixed with /-janā/ and /-waṭā/ --> [-oṭā], [-uṭā], [-ṭā] to distinguish between human and non-human nouns including all inanimate objects.

(34)	Nepal Bhāshā	Nepali	Gloss	Semantics
a.	cha-mha misā	ek janā āimāi	a woman	animate
b.	swa-mha jhagah	tin-waṭā carā-haru	three birds	animate
c.	ni-gu mec	dui-waṭā mec	two chairs	dimentional
d.	cha-pa mari	ek waṭā roṭi	a slice of bread	flat
e.	cha-pā: kamij	ek waṭā kamij	a shirt	sheet
f.	pyan-ga guccā	cār-waṭā guccā	four marbles	round object

This feature of classifier system in Nepal Bhāshā is becoming less important for young Newar speakers. They simplify all inanimate classifers with /-gu/ as a replacement of the suffix /-waṭā/ from Nepali without differentiating the nouns into animate and inanimate categories. Only human nouns are coded with /-mha/--> [-ma][20], all others with /-gu/ --> [-u] Therefore, it may shadow Nepal Bhāshā as a classifier free language, which may eventually lead to the loss of an important feature of Tibeto-Burman languages. The classifiers /-mha/, /-gu/, /-pā/ and /-pā:/ in b, c, d, e and f, are replaced with /-gu/ by young Newar speakers as a direct influence of Nepali.

To summarize, from all the above examples it can confirmed that the current structure of Nepal Bhāshā has been widely dominated by Nepali, thereby losing some important and common morphological features of Tibeto-Burman languges. It will be dificult to correct unless a preventive step is formulated for young Newar speakers soon.

6.1 Structure of Syntactic Domination:

Since Nepali has influenced Nepal Bhāshā in many ways on morphemic level, it is reasonable to assume its influence on the syntactic structure also. In order to test this assumption I have analysed some sample letters written in Nepal Bhāshā by young Newar speakers Reena (12 years) and Subin(18 years), and a free translation of an English story into Nepal Bhāshā[21] by Nilah(8 years) and Saurav(14 years). I found a series of striking examples in letters and translated text. A few interesting constructions are given here for analysis:

(35) WNB: [ciṭhi wagu ni] [ji-ta sike khushi jul-a] *(Reena's letter)*

Gloss: letter come-NOM- reason 1sg-DAT INST happy happen-PD

Trans: I became happy receiving a letter.

Nepali: ciṭhi ā-eko-le ma-lāi khusi lāg-yo.

Letter come-PERF reason 1sg-DAT happy attach-3past

(36) WNB: [tho ciṭhi newā nā cwā ha-yā-gu ni] [bhul-pĩ chu-gu ni-gu pihā wai]

(Subin's Letter NV 1: 68)

Gloss: This letter NB-INST write send-PC-NOM reason mistake-Pl one-Cl two-Cl out come-NPD

Trans: Because, I wrote this letter in Newar there may be one or two mistakes.

Nepali: yo ciṭhi Newar-mā lekh-eko-le bhul-haru eu-ṭā dui-ṭā niskan-chha.

Gloss: this letter Newar-in write-PERF-reason mistake-Pl ek-Suf two-Suf come out 3sg-Npast

In the above two examples 35 and 36 the construction of Nepal Bhāshā sentences are clearly a transfer of Nepali structure. Both of them replaced words from Nepali to Nepal Bhāshā. They know how to write Nepali from school but they do not have formal instruction on writing Nepal Bhāshā. Therefore they simply translated the text as in Nepali into Nepal Bhāshā. In these two sentences the first clauses are the cause of co-relation to the second clause. They are similar to /gulin/ construction (Malla 1986) in Kathmandu Nepal Bhāshā. In Reena's example the second clause [*ji-ta sike khushi jul-a*] can be replaced with nominative subject */ ji khusi juyā/* instead of the dative subject. This substitution seems more natural to me as a native speaker. In Nepali, however, [*ma khushi bhayen*] seems not quite natural. Therefore Reena prefers to transfer the Nepali form of construction into Nepal Bhāshā.

Similarly, in the case of Subin, the second clause [*bhul-pin chu-gu ni-gu pihā wai*] can be replaced with */bhul-ta cha-gu ni-gu daye phu/* which is more natural. But replacement of this construction in Nepali [*bhul-haru eu-ṭā dui-ṭā huna sakcha*] seems kind of acceptable with less priority in this particular context.

Besides these, some examples of translated text from English into Nepal Bhāshā by Nilah and Saurav can also be attested. A sample of translated paragraph in 37 and their translation of bold face sentences in 38 and 39 is taken from a very short and popular children story of the Emperor Akbar and his minister Birble.

(37) "Often, the Emperor and Birble used to move about in the town at night in disguise. One night while strolling in the manner, they came across an odd sight. **A fair, beautiful woman was loving kissing and hugging her dark, ugly, and dirty child."** (*Newāmi 98)*

Both of them translated the above bold-face sentence as follows:

(38) Nilah: imi-sā bālā-mha mayeju-nā cha-ma bā-ma-lāma wa phohar-mha macā-yāta
3pl-Erg beautiful-Cl girl-Erg one-Cl. beautiful-NEG- Cl and dirty-Cl child-Obs
māyā yānā cõgu khan-a.
love do-NF stay-NOM see-PD

Nepali: uni-haru-le rāmri āimāi-le ek-janā na-rāmro ra ghinlāgdo baccā-lāi
3-pl-Erg beautiful-Cl girl-Erg one-Cl. beautiful-NEG- Cl and dirty-Cl child-Obs
māyā gari raheko dekh-e.
love do-NF stay-NOM see-3Pl/PERF

(39) Saurav: rājā nā cāhī cha-u mā-nā cha-u kāeta cuppā yānā cwōu khana.
king-ERG TOP one-Cl mother-ERG one-CL son-OBS kiss do-NF stay see-PC

Nepali: rājā-le cāhī euṭā āmā-le euṭā choro lāi cummā gari raheko dekhe.
king-ERG TOP one-SUF mother-ERG son-ABS kiss do-NF stay-PERF see-3pl Past.

Sentences 38 and 39 also demonstrate a similar type of transfer from Nepali. Nilah's Nepal Bhāsā is more comprehensible than Saurav's. She has a problem with assimilating morphological phrases. Saurav's examples show more difficultt with conjugating Nepal Bhāshā words. Hence, he just uses Nepali words wherever he needed. Nilah and Saurav speak Nepali with their parents and playmates, whereas Reena and Subin speak Nepal Bhāshā with their parents and Nepali with their playmates. The sentences they have chosen are simply a transfer of the most used language i.e. Nepali.

In summary, what is common in these examples of Nepal Bhāshā sentences is that the percentage of native vocabulary, knowledge of morphemic structure and cohesiveness of syntactic feature are disappearing from the young Newar speakers. More examples are necessary to address the other aspects of the syntactic properties. This will be another topic in a study of influences from non-Tibeto-Burman languages. At present my study lacks the samples of free discourse materials from young Newar speakers for further analysis of the syntactic influence of non Tibeto-Burman languages in Nepal Bhāshā.

However, the available printed materials from current newspapers, journals and internet versions of news published in Nepal Bhāshā do not reveal accurate syntactic domination. Many of these text materials are written by well-known native speakers. Their text materials are very incomprehensible to most of the young Newar speakers, except to the Newars who have been involved in the preservationalist activities and to those who have benefited from the formal education in Nepal Bhāshā in high schools and colleges. The counting of non native vocabulary in printed text materials is illustrated in the table -1.

Table -1

Text Count

Title	Source	Date	Total words	NTB Word	Percentage
Shankhadhar	MKB	3/'01	132	41	31.0
Newāh Television	MKB	1/'01	152	58	38.1
Pāras kānda	ST	8/'00	272	63	23.1
Māwo bādi	STI	5/'01	168	42	25.0
twā: kha:	HD	12/'98	281	21	7.4
nhu dā	YD	9/'98	207	40	17.6
Chaturmisā	Cl	1746	242	51	21.0
Swasthāni kathā	Cl	1661	541	148	27.3
Tantrākyāna	Cl	1518	204	39	19.1
Letter	S	1997	207	37	17.8
Letter	R	1990	76	17	22.3

* Manka Khalah Bulletin (MKB), Sandhya Times Daily (ST) Sandhya Times Internet Version (STI), Yomari Digest (YD) Hisi Digest (HD) Letter-S (Subin) Letter-R (Reena), Classical (Cl.)

From the table, it is obvious that 23-38 percent of current Nepal Bhāshā in print consists of non-Newar words from Nepali, Sanskrit and English. If the English influence is mainly for technically related subjects, the Sanskrit and Nepali influence is taking place as a major source of borrowing in other domains. If the borrowing of Sanskrit words predominantly occurred as a main source of building up the Nepal Bhāshā lexicon from the very beginning of it's contact with most of the literarily advanced languages, borrowing from Nepali would be unnecessary.

A significant example of current text is an editorial essay '*twā: kha: cuka makhu*', 'a matter of locality, not a courtyard' from a digest type of journal '*Hisi*' 'Cute'. The editor Ramesh Kaji Sthapit is a well known story writer. He uses only 7.4 percent non-newar words for his writings. If his style of writing is considered a standard example of Nepal Bhāshā text, it can be used as the material for comparative study with other Tibeto-Burman languages. However, the printed materials are incomprehensible to a large number of young Newar speakers. Hence, Nepal Bhāshā publications face poor promotional marketing and frequently plunge into the problem of discontinuation. In this situation, the influence of dominating languages from education and social factors may result in the loss of one of the well-known and popular Tibeto-Burman languages in Nepal.

In addition, the influence of non-Newar vocabulary in classical texts of three different periods given in the above Table-1 also indicates that the classical Nepal Bhāshā consists of 19-21 percent loan words[22]. Therefore, it is not a new phenomenon for Nepal Bhāshā to be influenced by non-Newar vocabulary. In fact, there is a trend of influence from Indo-Aryan into Tibeto-Burman languages in both the ancient and modern periods. However, at present we come across only a couple of examples of languages(Nepal Bhāshā and Thangmi, and probably Tibetan) that have been under the shadow of Indo-Aryan features. The conclusive features found in this study are summarized here.

Lexical Influence:

1. Exessive borrowing of technological vocabulary from English and spiritually related vocabulary from Sanskrit.
2. Results of text counts show that one fourth of non-Newar words are used in almost all the texts written by native people including editors, teachers and general speakers.
3. Some idiosyncratic Nepal Bhāshā words are used by Newars when they speak Nepali with their children.

Phonemic:

1. The phonemic distinction between long and short vowels is not very important to modern speakers.
2. Phonemicity of the nasalization feature is gradually becoming less important in young Newar speakers.
3. The aspirated sonorant phonemes are disappearing .
4. The dental and retroflex */t/* series of phonemes are entering into written and spoken Nepal Bhāshā.
5. Dental, retroflex and palatal */s/* are appearing in written Nepal Bhāshā.

Morphemic:

1. the feminine gender marker */-ni/* is common in both Nepali and Nepal Bhāshā eg..

doctor- doctor-ni, jyapu-jyapu-ni

2. Newar speakers are gradually paying less attention to using specific classifiers based on size and shape of the object and use the default inanimate / *-gu/* in most cases.
3. The ergative marker */-nā/* is appearing as replacement of the Nepali */-le/* without forming the allomorphic vaiation of */-na/*.
4. The locative case marker /-laye/ is used as replacement of Nepali */mā/* in all cases without forming allomorphs and without undergoing phonological assimilation.
5. Plural marker */-pĩ/* is used in all cases as the replacement of */-haru/* from Nepali and the default one */-ta/* is disappearing.

Syntactic Domination:

1. Clear transfer of syntactic construction from Nepali into Nepal Bhāshā among the young Newar speakers.
2. The Nepali topical particle /cāhin/ and conjunctive particles */ani/* and */ra/* are used very often by native Newars.

General Observation:

1. The higher the interaction with non-Newar speakers, the less likely the speaker is to maintain the native language at home and outside.
2. The higher the education, the less likely the speaker is to use Nepal Bhāshā .
3. Nepal Bhāshā is taking its place as a second language among many young Newars.
4. The reading of Nepal Bhāshā text is very very difficult for young Newar speakers.

In summary, many Newar children have begun to give up speaking Nepal Bhāshā because specific features of the Nepal Bhāshā sound system are incomprehensible for them. Similarly, many Newar youths are too shy to talk in Nepal Bhāshā because they are afraid of not finding a good job in the market. Therefore, Newar adults feel proud of seeing their children speaking languages other than Nepal Bhāshā.

Under these circumstances,when a group of active protesters asks for help to protect Nepal Bhāshā and not to give up speaking their own language, they are considered conservatives, anti-government, and anti-modern. There are many factors that hinder the preservation of Nepal Bhāshā. On the one hand, speaking one's own language does not promote an individual's financial situation. On the other hand the government does not emphasize the protection of ethnic Tibeto-Burman languages which are approaching extinction. The development of education in human society is rapidly changing the whole world in many ways for the better life. Regrettably, with the growth of modern education less attention is being given to ones own ethnic language. This is a dilemma for the speakers of Nepal Bhāshā in Nepal.

Further study is necessary to examine how much Tibeto-Burman languages have been influenced by the Indo-Aryan features and how far they been deviated from the core feature of Tibeto-Burman languages. Is it really a good sign for the Tibeto-Burmanist to broaden their scope of studies? How can we address this kind of flow of unwanted guest words into TB languages? Finding remedies for this kind of virus may protect the core and heart of the Tibeto-Burman languages from infection. I believe this is also an issue among the Tibeto-Burmanists. It should not be ignored in search of Proto forms of any language spoken in Nepal. We should give serious thought on it also.

Notes:

1. I sincerely thank Dr. Devendra Amatya , North Carolina State Unversity, for his insight in the relationship between Nepal Bhāshā and English, as presented in a preliminary report on *Dabuu journal* (2000) . It inspired me to investigate further details to answer his question " Is there a Relationship between Nepal Bhāshā and English ? " This paper is an outcome of his curiosity for which I acknowledge his effort to bring the issue to light for further discussion and for his comments on earlier version of this paper. I am also grateful to Prof. Bruce Owen, Wheaton College for his insightful comment. I am also indebted to Prof. Carol Genetti for giving me opportunity to present the earlier version of this paper in the Workshop on Tibeto-Burman Languages, University of California, Santa Barbara July 27-29, 2001.

2. Nepalese government has millions of rupees for the development of Nepali language; however, there is no revenue for Nepal Bhāshā to promote preservational activities.

3. From Hargreaves and Tamot (1986)

Nepal Bhāshā	Nepali	Sanskrit.	*PTB
dhula--> dhu:	dhulo	dhulih	*dul / tul
thāsa --> thāye	thāun	sthāna	
taye	thāpnu	sthāptaya	*ta

They have pointed out that in any case the importance of both Tibeto-Burman and Indo-Aryan connection in study of Newar diachrony should not be undermined.

4. The first and second symposium were organized by Himalayan Languages Project under the guidence of Prof. George van Driem in 1995 and 1996 .
5. Tibeto-Burman languages have been named after the non Tibeto-Burman forms. eg. Baḍāgāunle, Newari, Pahari, Mugali etc.
6. Study on influence of Hindi and Pali in Nepal Bhāshā is not included in the present paper.
7. A large number of Newars living out side of Kathmandu Valley do not speak Nepal Bhāshā at all.
8. Many of these words are used even in my own in-law -familis and friends.
9. Many of these localities are changed into Nepali names. For more details see (Shakya 1998).
10. The writer of this paper has met many Newar students studying in US Colleges and Universities. Many of them have finished their education in boarding High schools. They understand Nepal Bhāshā to some extent but never use it at all either with schoolmates or at home with family members.
11. A partial list of unnecessarily borowed English words presented by Tamrakar is given here.

   /cook/ 'suwā' /drinks/ 'twōsā' /busy/ 'limalā:'
   /plate/ 'rikāpi' /chiken/ 'khāyā lā '

12. Recently Turin (2000) has presented some cognate words from Thangmi and classical Nepal Bhāshā showing a possible source of Sanskrit influence into the Thangmi language.
13. He has attested all the words given in his list from Amarakosh dated 501 that is preserved in the National Archive, and the Amarakosh(506) from Cambridge university library cited in August Conrady's collection of Sanskrit-Nepal Bhāshā dictionary 808 (1893)
14. For more words see Amatya 2000
15. The word ' dust' is cognate in many languages such as Indo-European: 'dhuzi', skt. 'dhulih', Nep.. dhulo, N.Bhāshā: dhu:(Hargreaves and Tamot 1985).
16. An additional list of similar loan words used by Nepali speaking Newars is given here.

   /samay baji/ 'traditional food' /yamari/ 'a kind of food' /wa: pāpā/ 'beans patty',
   /mamacā/, 'dumplings /choelā/ ' meat salad' /kacilā/ 'special dish',
   /caṭāmari/ 'pan fried cake

   It is interesting to note that the Newars who have already adopted Nepali as their mother tongue use following the Nepal Bhāshā kinship terms to present their identity of being Newar in Easten Nepal, Darjeeling , Kalipmong and Sikkim regions.

   /tatā/ 'elder siter' */pāju/* 'maternal uncle' */ajā/* 'grand father'
   /nini/ 'father's Sister' */maleju/* 'maternal aunt' */aji/* 'grand mother'

17. see Newami 1997 for the text of the letter.
18. Dolakha /-pen/, Dhulikhel /-pang/, Bhaktapur /pũ/
19. For details on classifier see Hale, A. and I. Shresthacharya 1972, Bhaskarrao and Joshi 1984, Shakya (1997)
20. This classifier is almost lost in Saurav's speech (Newami 1998)
21. See Newāh Vijnān -2 page 68 for the text.
22. Malla has claimed higher percentage in the DCN (2000)

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The Question of Janajāti*

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While many earlier speakers have discussed Janajāti, they have not broached the most crucial issue, which is whether or not Newars ought to be included under this rubric. To answer this question, we need to understand the category of "Janajāti" as it is used in Nepal today. To understand the contemporary use of Janajāti, one could turn to the UNO's encyclopedia entry or to the *Vrihat Śabdakoś* published by the Royal Nepal Academy. Yet, because these sources do not contextualize the concept in the history and culture of Nepal, they can only give partial answers. So if we are to understand Janajāti as it relates to Newars, we need to examine the concept in both its historical perspective and contemporary usage.

In 888 NS., before king Prithvinarayan Shah invaded the ancient Nepal Valley, there were many independent Kingdoms in Nepal, such as Khasan, Kirants, and Mājha Kirānt. These kingdoms evolved into two opposing groups. On one side are the Śāsśaks, who work closely with the Śāhā kings. They include such peoples as the Bāhuns, Chhetris, Thāpās, and Basnets. And on the other are the Śāśits, which include the Rai, Limbu, Rājbansi, Tāmāng, Sherpā and Newars.

The asymmetrical power relations between these two groups are the main cause of social, cultural, racial, and religious dispute in Nepal. In modern Nepal, the Śāśaks' domination of the Śāśits has been legitimized by Janga Bahadur's *Muluki Ain* (Court of Law), and imposed by the Pachāyat system of government. The *Muluki Ain* categorized people as either Tāgādhāri or Matwāli. Tāgādhāris were said to wear the *janāi* (sacred string) and were considered to be part of the higher Brāhman varna, while on the other hand the Matawālis, who drink alcohol and eat buffalo, were placed in the lower Vaisya and Sudra varna. These asymmetrical positions were enforced by Prime Minister Chandra Shamsher and deeply rooted in the Pachāyat system .

The Janajāti movement began in Shrāwan 2036 (1979) during a multi-lingual public gathering. The Newars initiated the struggle, not just for themselves but for other dominated groups such as the Magar, Rai, Gurung, Tāmāng, and Thakāli. Yet, Newars cannot win this struggle working solely by themselves. All ethnic groups must work together to achieve linguistic equality and the right to practice one's own culture and ethnic traditions. The goals of the Janajāti movement were expressed for the first time in Nepal by Bhasha Mankā khalah. Under the chairmanship of Ramananda Prashad Singh, the Nepal Mātribhāshā Parishad (The Council for Indigenous Languages in Nepal) was formed. And I, as the Secretary of the Council made sure that equal representation on the Council was given to Rai, Limbu, Tāmāng, Magars, and all others. Yet the council did not remain active. Hence under the chairmanship of Mr. Sitaram Tāmāng, a Sarva Jātiya Adhikār Manch (A Forum for Ethnic Rights) was formed. Under the auspices of this Forum several press conferences and symposia were held on the problems of ethnic languages and ethnic rights. By the end of BS 2046

(1989AD), the forum came to be known as the Janajāti Māhā Sangha (The National Committee for Ethnic Groups). As this short history shows, the concept of "Janajāti" developed in Nepal as a way of demanding rights for all ethnic groups. Equal rights does not apply only to the "Chuche Nākh" (pointed nose people), nor does it apply only to "Chepte Nākh" (flat nose peoples). It applies to all people. In short, the question of Janajāti refers to any movement for equal rights. How is "Janajāti" used today? In Nepal, the exact meaning may differ from other countries. Some people translate Janajāti into English as "race," "tribe," "clan" or "ethnic group." And in Nepal some people may use it to mean backward classes and what is known in India as "scheduled casts." Yet in fact, Janajāti translates into American English as "nationalities." Similarly, the Janajāti Māhā Sangh is often translated as the "Federation of Nationalities." Therefore, the best meaning of the word Janajāti is "nationalities." Even His Majesty's Government's (HMG's) special commission for Janajāti is named "Rātriya Janajāti Bikās Samiti"." (The National Janajāti Development Committee). The commission has recently published a book titled Nepālkā Janajāti Haru" which adopts none of the words "race," "scheduled castes," "backward class," or "ethnic group," but instead refers to the Janajāti as "Nepalese nationalities."

Therefore, it is clear that Janajāti means nationality (Rāstriyatā, Janajātiyatā). Yet, are Newars national or alien? We lost our right to decide this questions when King Prithivi Narayan Shah invaded the Nepal Valley. He took away our right to use our own language, to practice our own religion, to preserve our own cultural heritage. He stripped us of our ethnic rights.

What are Newars? Do they have a place in Nepal or not ? If we are demanding our ethnic rights, should we be a part of the Janajāti? Excluding Newars from the Janajāti movement not only takes away rights, but strips us of our own ethnic identity. In my opinion it is not a matter of pride whether or not the His Majesty's Government (HMG) includes Newars in the list of Janajāti. Nor is merely that if Newars are included they may nominate a person for the Janajāti Academy and that they will be allotted a revenue of 10-20 million rupees. Newars do not have a choice; they are part of Janajāti movement because they do not belong to the Śāśak group. They are not Bahuns or Chetris.

Since the movement claims the restoration of ethnic rights, why are many trying to exclude Newars from the movement? We must be aware of a conspiracy. It is a repetition of history. Whenever Newars try to claim for themselves their given rights, it is always Newars who stop it. When news programs in Nepal Bhasha were rejected by Radio Nepal, there was a Newar secretary at the Department of Communication. When participants were beaten during a program organized by the Nepal Bhasha Mankā khalaḥ observing the birthday of the great poet Siddhi Das Amatya, there was a Newar Prime Minister.

A few years ago, on the basis of report submitted by Dr. Santa Bahadur Gurung and Dr. Krishna Bhattachan, the Nepalese government had included Newars on the list of sixty-one National Janajātis of Nepal. They had submitted the report after conducting extensive field work and consulting with several scholars from Eastern, Western and Far-western regions of Nepal. They have also contacted the National Forum for Newars, the Newāh De Dabuu", which recommended that they include the Newars on the list of National janajāti . The crucial point is this: When the

report was brought up in the meeting of the cabinet ministers in the chairmanship of Prime Minister Girija Prashad Koirala, a dispute of confusion appeared. The prime minister asked for historical, cultural, and social data to consider whether are not Newars are Janajāti. Prof. Manik Lal Shrestha, Hon. Padma Ratna Tuladhar, and Dr. Panta, Dr. Bhattachan supplied proof indicating that Newars were Janajāti. All the cabinet members, including Minister Prakash Man Singh and and Minister Omkar Shrestha, were convinced that Newars were Janajāti. Finally, the report was published in the 'Nepal Rajpatra (The National Gazette).

The Nepal Bhasha Mankā Khalah is the organization which leads the Newar community. It is a member of the Janajāti Māhā Sangh" (the Federation of National Janajāti). Yet apparently, on the basis of an appeal submitted by so-called Newar society, Newars were deleted from the list of Janajāti without consulting the existing organization. HMG has decided to delete the Newars from the list of Janajāti merely on the basis of report registered by two appointed Newar MPs. The two appointed Newar MP's are supposed to represent the interests of Newars. Yet none of the previously contacted Newar organizations or scholars where consulted.

When anti-Newar activities occur there often seem to be Newars involved in supporting the events. For instance, in the year 2029 (1972) a delegation from the Newar community, including Mr. Satya Mohan Joshi, asked for the king's audience in the royal palace. They proposed that the language of Newars be called by Nepal Bhasha instead of Newari. At that time Tribhuvan University (TU) had issued a document arguing against the use of the term "Nepal Bhasha," because of possible confusion with the Nepali language. Since then, TU started using the term "Newari" for the language of Newars. Among the members of the delegation a designated member of the Chwosā Pāsā (Nepal Bhasha Literary Society) was also there. After receiving audience with the King he started accepting "Newari" instead of Nepal Bhasha.

Often when Newars try to unite, Newars also help divide. For instance, although the National Convention of Newars held in 1995 was a glorious event, the same group has been discouraged from meeting again. Similarly, when the Nepali Supreme Court issued the writ forbidding the use of Nepal Bhasha in local bodies, some Newars published fliers against the outbreak of protest on the Supreme court issue. An unseen force becomes active when ever Newars try to unite. It has splintered many of Newar social bodies. Yet who benefits as long as Newars are divided?

To preserve our right of being Newars, we need to claim Janajāti status. On the basis of ten major agendas established by the National Janajāti Development Commission, the issue of political influence is the most important one for all. On the one hand the people who are in the Commission claim that the Newars play a significant role in political change in Nepal. It is true that the late Newar leader, Ganesh Man Singh, played a important role in the 1950 and 1990 democratic movements. Among four martyrs, three of them belonged to the Newar community. In 1990, when there was shooting in front of the Royal Palace, many young Newars were in the front lines. They gave their lives for the sake of the democratic movement.

Yet, Newars have gotten no real gain for their sacrifice. As Mr. Bal Krishna Mabuhang, the Secretary of the 'Janajāti Māhā Sangha, said, Newars are treated like a kept women. Politicians enjoy their contribution but give

nothing in return. And when Newars demand proper appreciation, the politicians ignore it. Politically, the ruling group has ignored the sacrifices of Mr. Ganesh Man Singh and all other Newar martyrs.

If Newars play a significant role in Nepalese politics, why don't they demand rights for Newars? For instance, when Mr. Tirtha Man Shakya was in the chief secretary why didn't he extend the use of Nepal Bhasha to local development authorities? And why didn't Mr. Pasupati Maharjan, who has been in the appropriate government office, engage in activities benefiting the welfare of Newars? Neither could demand rights for Newars, because both were mere puppets. They did not really have the power to make decisions. Similarly, Marich Man Singh, Ganesh Man Singh and Prakash Man Singh are powerless. This is why the Supreme Court banned Nepal Bhasha. This is why we hardly hear from the Ministry of Communication regarding the festivals of Janajāti peoples, whereas we hear endlessly about Teej and Rishi Panchami.

In order to preserve the cultural heritage of Janajāti, we must claim our political rights. Otherwise we will vanish as a people. The question of Janajāti is neither a question of backward classes, nor of race. It is question of equality. If we need to preserve our right we must identify ourselves as Janajāti. After the formation of the Janajāti Mahā Sangh in 1990, it has become a tradition to include Janajāti issues in elections. It also became a part of ninth Five-year Plan to provide rights to Janajāti peoples. If we claim that we are not part of it, we will loose our status as Janjajāti. Moreover, we will be denying a section of the budget allotted by the five-year plan to develop Janajāti issues.

Are Newars Janajāti? Some of us say yes. We claim the right to speak our language. We demand radio programs in ethnic languages. We demand publication of Nepal Bhasha books. And we claim the right for political quotas and the administrative use of our mother tongue. On the other hand some Newars claim that we are not Janajāti. The two sides of the questions are in contradiction. It reminds me of the proverb that describes two animals who fight at feeding time. We pick disputes when there is enough food in the bowl for everyone. If we want to maintain the status quo, I can only remain silent. Yet if we want to be part of the 21st century, we must struggle for both social and political multiculturalism. We live in a pluralistic age. In this multi-cultural age, if we claim we are not Janajāti, we might be considered foolish. If we do not demand equality of language, ethnicity, and national identity, we will remain the servants of the ruling Bāhuns and Chhetries.

(*This article is translated from the writer's paper submitted in the symposium on 'Whether the Newars are janajāti or not' organized by *Newāḥ Rāstriya Andolana*. The original article '*Newāta jana jāti kha makhu*' was published in *Newāḥ* journal 2000 in Nepal Bhasha.)

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Dissertation, Theses and Research Abstracts

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Rethinking of Newar Verb Conjugations

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This presentation aims to consider the Newar verb conjugation in conjunction with tense, aspect modality and negation, discussing two sub topics. First, tense distinction express ed by the verb conjugation is discussed. The previous works take past vs. non-past distinc tion for granted. The point to ponder here is whether the dichotomy, past vs. non-past, is valid. This labeling is rejected on the following grounds:

1) The non-past forms cannot be used to refer to the present although the name suggests they can.
2)Stative form is also subject to tense distinction, expressing only past and present state. Future state must be expresssed by non-past form.
3)Some aspectual auxillary verbs in the past form refer to present, as well as past.
4) Counterfactual statements are expressed only by non-past forms.

These facts suggest taht non-future vs. future distinction is more valid in characterizing Newar tense, which in turn suggests that it is based on the modality feature , realis vs. irrealis, and that Newar is a mood-prominent language in the sense of Bhat (1999).

This presentation will also discuss aspectual distinctions encoded by verb conjugation, that is, evidentive and stative. No past research has dealt with the meaning contrast between eventive and stative in a serious way. It will be argued that verb conjugations are basically divid -ed into eventive stative, the contrast observed in non evidential subjects. It will be reported that the use of stative form to refer to a specific past event, not habitual, in a finite affirmative sentence is possible, and it will be argued that there is a semantic contrast between eventive and stative based on specificity. For example, Ram tibhi; swa: laa ? is a simple question to ask if Ram watched TV , whereas Ram tibhi swala laa ? is used if the speaker presupposes that Ram watched TV and tries to confirm his/her thought. Also it will be argued that the negation of these two forms gives rise to a meaning difference: the negation of eventive form expresses an establishment of the opposite state expressed by the non-negated form. On the other hand, the stative form simply refers to negative static situation. For example, la: ma wa: (Water. ABS NEG-come.St) simply states no water came out when the tap was turned on, while la: ma wala water.ABS NEGF. come-PD means Water did not come any more" which suggests the establishment of the opposite state. As for negation, some typological consideration is given, including Japanese, Mandarin chinese and Thai.

The Causative Motion Verbs and their Extended Uses in Newar

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Like other SOV languages in Asia, Newar employs several predicates which function both

as independent and auxillary verbs (" versatile Verbs" Matisoff 1973). Recent studies share the notion that aspectual function and speaker's attitudial function play important roles for deeper understanding of the extended meanings (Genetti 1986, Hargreaves 1986, Kiryu 1999). in this study, I focus on causative motion verbs such as chwaye(to send)', haye (to bring)', yanke (to carry),' and biuye (to give)' and examine their extrended uses and interrelations as auxillery verbs. Thease meanings are closely related. For example, the verb, chwaye(to send)', has the following interpretations related to others as in (1).

1) a. jī hisāb yānā chwoyā
   1sg.-ERG calculation do PC -send. PC
   " I finished caluculating "

b. Rāmā tajyāgu ghari bānlāka daekā chwola
   Ram-ERG break.ST-NL clock well fix.PC send. PD
   "Ram fixed the broken clock (and the customer went back receiving it)"

c. Rāmā tajyāgu ghari bānlāka dayekā bila
   Ram-ERG break.ST-NL clock well fix.PCgive.PD
   "Ram fixed the broken clock for the customer."

d. Rāmā gha(l)e ta:gu la: dakwo he twonā chwola
   Ram-ERGpot-LOC put..ST.NL water all EMPH drinkPC send.PD
   "To my surprise, Ram has drunk all the water in the pot."

e. Rāmā hisāb yānā hala.
   Ram.-ERG calculation do PC bring. PD

(1a) has the perfective meaning. Inaddition to being perfecrtive, (1b) means taht Ram handed the clock to the customer after fixing it. Both (1b) adn (1c) imply that the customer is satisfied with the repair. The evidential reading is available in (1d). Further more as opposed to (1a), (1e) has an inchoative reading. Therefore, it is necessary to analized the interrelations of these verbs in a unified fashion.

In this study I propose a lexicalization system of the motion events to account for these various interpretations, based the motion-schema and the mapping mechanism. I w'll elaborate the semantic element. path, employed in Talmy 1985, and combine the veiw point perspectives with Path in tansitivity. I also expliot the framework of construction developed in Goldberg 1995, based on the assumption that auxillary verbs inherit the semantic properties as main verbs and function as a framework for metaphorical extentions.

Is Nepal Bhāshā a Tibeto-Burman Language ?

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Of course it is a Tibeto-Burman language! However, in view of influence from non-Tibeto -Burman languages, it seems that Nepal Bhāshā has lost many of its features due to heavy lexical borrowing from other languages in colloquial and written forms. Hence, raising a question on its relationship to parent languages creates a controversy until thorough discussion has taken place, enough data from the contact languages have been analyzed, and a conclusion has been drawn by the experts.

Upon examination of the features of the different stages of development, Nepal Bhāshā appears to be heavily influenced by the following non-Tibeto-Burman languages, chiefly Sanskrit, Hindi, Maithli, Parsi and Nepāli. The review of the several words in Nepal Bhāshā and English Amatya (2000) has raised the

question as to whether it has also been influenced by the English language above and beyond the obvious heavy borrowing of modern technological vocabulary. This paper analyzes the classical Nepal Bhāshā text and identifies the core lexical items, including morphophonemic and syntactic features that show its relationship with other non-Tibeto-Burman languages and contains comparisions of the classical text to the modern forms of Nepal Bhāshā.

In addition, this paper also discusses the degree of borrowing of vocabulary from the non Tibeto-Burman languages and illustrates the deviating feature of Nepal Bhāshā towards Indo-Aryan languages in the classical and modern written texts. The data for this study has been drawn from the recently published Dictionary of Classical Newāri (2000), which includes the various classical texts taken from hand written manuscripts, colophons, palm leaves, and inscriptions ranging from the 11th to the18th centuries. Data for the modern texts have been collected from printed books, newspapers, bulletins, circulations, and announcements issued by various social agencies.

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Panel Discussion: Buddhism and Identity in the Himalayas

Newar Buddhists inthe Vortex of Countervailing Cultural Forces

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Contemporary Newar Buddhists have experienced a growing multiplicity of choices in the Buddhist traditions represented in the Kathmandu Valley. While their long established Vajrāchārya saṃgha continues to perform rituals for the majority of households. Theravadian institutions draw growing number of merit- making rituals and vipassana meditation programs. Japanese sects have also gained a following. Various Various Tibetan Lamas, whose institutions have mushroomed in the Valley since 1990, still attract Newar disciples, usually for healing rituals. Most recently added to this pluralistic urban scene are two reformist/ modernization initiatives that have arisen from within the high Buddhist organizations. after surveying this religious field, the paper will examine how these latter two groups reflect the democratic political environment of contemporary Nepal; it will also explore how they must balance their initiatives amidst the forces of "Newar nationalism" on the one hand, and a rising awareness of Buddhist universalism, on the other.

Iconology of Vasundhara in Nepal: Deciphering Categories of Tantric Buddhist Methodology

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Tantric methodology often categorizes deities, ritual, and meditation as 'bāhya' "outer", 'guhya' "secret" and abhayantra "inner." These generally reflect the movement from exoteric, openly accessable tantric practices to secret, more esotaric spheres that are restricted to the initiated. Iconology and symbolism of Buddhist images may also be interpreted to siginify such

core categories of tantric practice. The paper will discuss the iconology of Vasundhara in this context and place it within the larger cult of Tantric goddess (yoginis) of the Newar Buddhist community in Nepal. As the patron deity of Buddhist women and as the goddess of wealth, Vasundhara is central to the lay practices. Yet, her iconology also hints at practices that are confirmed to the highly esotaeric methodology of the highest Yoga Tantras, Using the ritual practice and material evidence, the paper aims to decipher Vasundhara's multivalent symbolism within the categories of tantric practices; further, Vasundhara's role among the Tantric Buddhsit yoginis will also be considered.

Jalashayana Vishnu Imagery in Nepal: The Newar Tradition and Valley History

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The image of Vishnu Anantasayana(Vishnu-reclining-on-the-srpent-Shesha") is widely known throughout India. Jalashyana, sometimes also called Sheshasayi Narayana and Ananta Narayana, is found in a unique setting and context in the Kathmandu Valley. Out of four large reclining Jalashayana images known from Nepal, two are currently situated within large water tanks at sites that are actively visited and widely venerated- Bālanilakaṇṭha and Buḍhānilakaṇṭha. Mary Slusser and Gautama Vajracharya have worked extensively on the dating, commissioning, iconographic, and political implications of these works. In concert with these significant contribution, I propose that an ethno-religious and culturally specific explanation for the commssion of these unique and rare forms rests in the creation myth of the valley, which was once a lake.

Local-Global Articulations: Neoliberalism and Newar Economics of Practice.

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This paper considers the articulation of global political-economic processes with local contexts of power through a study of the "economics of practice" (a la Pierre Bourdieu) in the merchant community of Sankhu in the Kathmandu Valley. It first illustrates the dialectical relationshps among gender and caste ideologies prestige systems, and patterns of social inequality. At the scale of individual consciousness, following the work of Steven Parish, the paper then explores the ways in which such ideological constructions occupy the minds and lives of women and low castes as common sense as well as the extent to which women and low caste recognize the established order as an arbitrary human construction. This diccussion highlights the critical resources available within culture should planners learn how to recognize them. Finally, the paper considers how neoliberalism and the associated "open market" policies articulate with the Newar economics of practice. In particular it evaluates the progressive and regressive tendencies generated for women and low castes in the articulation of local cultural economies with emerging service-sector labor markets in Kathmandu and patterns of commodification.

Cashing in on Culture: Or From Dharma To Capital In Threee Easy Steps Emerging Cultures of Ecomnomy in the Kathmandu Valley

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This paper is an initial exploration into the economics of cultural tourism in the Nepalese City Bhaktapur. It concentrates on the Bhaktapur Festival 1997, which was held on October 22-26, 1997. this cultural gala attracted 400,000 Nepalis and 20,000 Western tourists, and hinged on Bhaktapur's role as Nepal's "Cultural Capital". Since the reconstruction of the over 189 of Bhakatpur's temples by the German-funded Bhaktapur Development Project, and the appropriation of heritage conservation by the local municipality, tourism plays an ever-increasing role in Bhakatpur's economy. From Bhaktapur's five dollars admission fee to the small boys who hawk their services as guides, as one American expatriate living in Kathmandu said to me, "in Bhaktapur, when I hear the word 'culture' I reach for my wallet." Yet, the economy of tourism is more complicated than the strip mining of the city's heritage. And while some residents worry about " cultural pollution," most people in Bhaktapur are proud of their city's new-found fame as a UNESCO World Heritage City. Moreover, they appreciate how tourist funds have been used for the city's upkeep and the renovation of temples. In the paper I will outline the strategies for turning dharma into culture, and culture into capital, and show some of the ways that Bhaktapurians have put their "culture" to work.

The Karmāchāryas:

Religious/Secular Role in Bhaktapur City

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Bhaktapur, located eight miles east of Kathmandu, is a well preserved ancient city with a unique history and an important cultural and religious tradition. For centuries, Bhaktapur was the Nepalese capital, as well as the seat of the royal palace. Under the rule of the Malla kings from the 12th to the 16th century, Bhaktapur became the leading political and cultural city in the region.

The Newars, or indigenous people of Nepal, created a royal city based on the model of a tantric mandala. The ruling kings in Bhaktapur employed priests called Karmāchāryas to perform elaborate rituals to ensure the protection and prosperity of the kingdom. For centuries, the Karmāchāryas were the primary practitioners of esoteric goddess-based rituals and practices relating to *karmakānda,* or death ceremonies. Legends and chronicles recount the spiritual power of the Karmāchāryas and their important role as priests to the royal court.

Little research has been done on the history of the Karmāchāryas and the influence of their practices. As a result, a study is underway to attempt to shed light on this important and rare tradition. Heading the research committee for this project is Swami Chetanānanda, Director of Socio-religious Traditions of Nepal and the Nityānanda Institute in Portland, Oregon and Professor Tirtha Prasād Mishra, Executive Director for the Center for Nepal and Asian Studies(CNAS). Both chairmen will work with a team of specialists and researchers on a seventeen month investigation on the history and culture of the Karmāchāryas. The study will focus on the origin and development of the Karmāchāryas within the context of Śaivism and Śaktism. The goal of the project is to develop a deeper understanding of Newar culture by examining the karmacharyas and their practices in order to better undertsand the rich and sophisticated ancient culture of

Kathmandu Valley.

7th Himalayan Languages Symposium, Uppsala University, Sweden, September 7-9. 2001

David Hargreaves
Western Oregon University

"Directionals and Verbal Prefixes in Kathmandu Newar" **(Abstract not available yet)**

9th Seminar of the International Association of Tibetan Studies, Lieden, The Neitherlands, June 24-30, 2000.

Kashinath Tamot
Central Department of Nepal Bhasha
Ttibhuvan Univrersity.

"Some Chracteristics of the Tibeto-Burman Stock of early classical Nepal Bhasha"
(Abstract not Available yet)

Ph D Dissertation

Naresh Man Bajracharya 1997, "A critical Edition and a Study of *Srisampurnachakra sambara samādhi*", University of Delhi.
(Abstract not available yet)

MA Theses Submitted to the Central Department of Nepal Bhasha T U, Kathmandu, Nepal.

Madhav Lal Pradhan NS 1121/AD 2001 *Durgālālyā Ekānki Nāṭak : Chagu Adhyayan.* A Study on the one-act plays written by Durgālāl 'Khobilu'

.Manik Ratna Shakya NS 1121/AD 2001 *Krishna Degahyā śilālekha Chhagu Adhyayan* , "A study on the Inscription of Krishna Temple", Lalitpur.

Punam Manandhar NS 1121/AD 2001 *'Pāsā' (bāchhipau)yā chvasu dhalah va ukiyā Nepal bhāsāy yogdān,* "A Bibliography of Articles published in fortnightly Pāsā ' friend' Journal and their contribution to Developement of Nepal bhāsā."

.Rita Rajbhandari NS 1121/AD2001 *Newāḥ ihipāyā vidhi va ukiyā khāgvamunā* 'Newar Marriage System and its Glossary'.

Tulsi Bahadur Nemkula NS 1121/AD 2001 *Nepabhāsā ādhunik kāvyay kavi Purna Vaidyayā* ***'Sarāsu'*** *chhagu Adhyayan,* 'A study on Poet Purna Vaidya's 'Sarāsu' the collection of modern Poems in Nepal Bhāsā) .

'Sugata Saurabha'

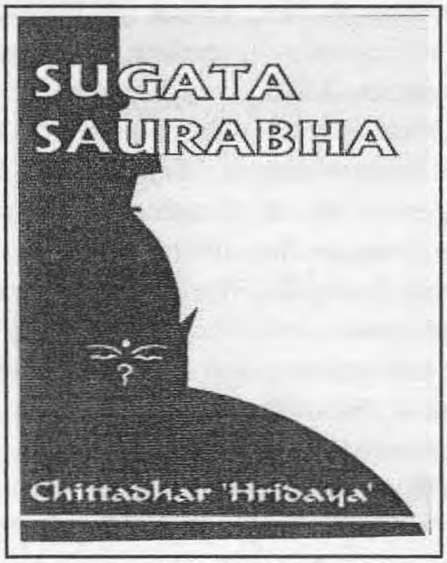
(The Life and Teachings of the Buddha)

by

Chittadhar 'Hridaya'

(1906-1982)

Since the late 1960's, literature students in America have been introduced to a more culturally-diverse body of poetry, fiction and creative nonfiction than ever before. Particularly popular are the works of contemporary fiction writers with Asian backgrounds--for example, Indian-American novelists Chitra Divakaruni and Bharati Mukherjee. For American college teachers, steeped in the more traditional British and American canons, this new interest in Asian literature has presented both an opportunity and a challenge. Without a background in Asian cultures themselves, they may hesitate to go into the same kind of depth they would if they were teaching a novel by, say, Ernest Hemingway or Toni Morrison.



The problem is compounded with older works. While a British poem like Alexander Pope's 18th-century *Essay on Man*, for example, is already difficult for modern students, at least many of them are familiar with the Judeo-Christian context in which it was written; they can "understand" this long and complicated work because they know the philosophical, historical and theological background from which it sprang. For American teachers to do justice to an Asian poem of the same era, however, requires that they know quite a bit more about both Hinduism and Buddhism than they usually do. For this reason and others, the recent translation of Chittadhar 'Hridaya's' *Sugata Saurabha: the Life and Teachings of the Buddha*, is a welcome addition to the English-language body of literature. Not only does it present the significant historical events in the life of the "Shakya Prince," as 'Hridaya' often refers to him, but it also lays out some of the key points in the Buddha's Doctrine of the Middle Path. In addition, the descriptions of setting, dress, customs and rituals are extremely helpful for the literature teacher without much background in Asian history. And finally, *Sugata Saurabha* represents an interesting contribution to the study of comparative literature.

Despite the fact that Buddhism has become increasingly popular in America since the 1960's, most English-language books on the subject are "Westernized" in the sense that they focus on the practice itself, or on the philosophy behind the practice, rather than on the Buddha as he appeared to his own culture. Though his life story is a familiar one, most Americans have heard only a truncated version. Hridaya's

epic helps give the Buddha a human face; his stepmother, Queen Gautami, becomes a quiet heroine when she accepts the motherless Prince Siddhartha as her own, and his father, the powerful King Shuddhodana, grieves as any father would grieve when his promising son renounces his princely legacy. A young cousin, Nanda Kumar, is drawn into the Buddhist Brotherhood against the will of his beloved wife, Sundari, and suffers mightily throughout his first months as a monk. And Siddartha's own wife, Gopa, has an agonizing time of it reconciling herself to the loss of her husband. The great historical epics of Europe--for example, Homer's *Iliad*--have lived on through the centuries because they are populated with genuinely human characters like these.

Yet *Sugata Saurabha*, though set 2,500 years ago, was actually written in contemporary times. Its author, well-known Newar writer was imprisoned in 1941 in the Central Jail of Kathmandu for alleged conspiracy to topple the Rana government. He wrote the epic during the six years he spent in shackles and chains, and after his release led the movement to regenerate the Newar language and literature. His own essays, short stories and plays eventually earned him the title of *Kavī Keśari* (Lion Among Poets), an honor bestowed on him by King Mahendra. The epic itself was translated into English by Mr. Tirtha Raj Tuladhar in 1996, and for the most part, works well for native English speakers, though more thorough explanatory notes would have been of great help. Someday the Nepal Bhasha Academy may also wish to consider a reprint that eliminates the frequent typographical errors, which slow down the reading. There are also puzzling moments when pronoun antecedents are missing. And an additional look might be taken at apparent anachronisms--terms such as "Dad" and "Mom" that are quite modern and casual to American ears and don't seem to adequately capture the relationship between a prince and his royal parents. For a non-Newar speaker, of course, it is difficult to determine whether these are part of the original document or come from the translation.

All in all, however, *Sugata Saurabha*, becomes a fascinating read for Americans interested in the life of the Buddha and in Newar history and arts. One would hope that the availability of this work in English will lead to a new interest in Newar and Nepalese literature in America.

*Paula Huston
California, USA

* Paula Huston teaches writings and literature at Cal Poly Luis Obispo, California, and is on the permanent faculty of the California State University Consortium of Fine Arts in Creative Writing program. A novelist, short story writer and essayist, she is the author of *Daughter of Songs* (random House, 1995), and co- editor and essayist for Signatures of Grace: Catholic Writers on the Sacraments (Dutton, 2000). In 1994 she was awarded a National Endowment of the Arts Fellowship in Creative Writing.

Continued from Page 59

In this catalog there are 11 categories of Sanskrit Buddhist manuscripts as follows:

1. Avadāna	152 titles	5. Kathā	52 titles	9. Caryāgita	105 titles
2. Tantra	.212 „	6. Stotra	330 „	10. Darśan	31 „
3. Dhārani	170 „	7. Vidhi	253 „	11. Mahātmya	39 „
4. Vinaya	21 „	8. Sutra	68 „		

For more information please contact:

Raja Shakya, Asha Archives, Gha 3-563 Kulambhulu Kathmandu -3 NEPAL

Phone: 2-23817

Sacred Buddhist Dancer
Prajwal Ratna Vajrāchārya

Tantric Buddhist Dances of Nepal documents the mythological origins of the Kathmandu Valley. According to the Swayambhu Purana text, Vipaswi Buddha discovered a divine light rising out of an ancient lake at the location of this valley. Boddhisattwa Manjushri, went to the lake and had a compassionate vision to make the area in habitable by people. He cut a gorge to drain the lake, and sacred valley was formed. At the location of divine light, a Buddhist monument, or stupa, was consecrated as Swayaṃbhu Māhāchaitya, by a famous Tantric praticener, Shāntikarāchārya, who also is regarded as the composer of one of the oldest and best known charyā songs.

Charyā Nritya, a Sanskrit term meaning " dance as a spiritual discipline." is an ancient Vajrayāna Buddhist dance tradition that until recently was unknown out side the circles of initiates who perform it. This sacred dance form is one of the religious arts of the Tantric Buddhist priests of the Kathmandu Valley, who performs it as part of their esoteric meditation and rituals. Each dance, though bodily gesture and energy directed movement, invokes a different deity, such as Manjushri, Avalokitesvara, Vajrayogini, or vajrapāni. The Tantric practitioner dances in a state of deep meditative awareness in order to embody the living presence of the compassionate, peaceful, and fierce divinities, who are described in the esoteric Sanskrit *charyā-giti* songs, sung as a accompaniment to the dance. Generating the mandalas of the body, voice, and mind to realize oneness with the deity is the practitioner's goal. *Charyā-giti* are sung individually or by a group, with variety of *rāgas* (melodies) and *tālas* (meters); and accompanied by small cymbals known as *tāḥ* and sometimes by a two headed drum, '*ḍamaru*'. The songs begin with a flowing rāga, followed by a more material section, including description and praise of the deity, usually consisting of changing verses and a fixed, repeating refrain. Some times a dhārani praise invocation is inserted near the beginning.

The director of the Dance Mandala institute in Kathmandu, Nepal Prajwal Ratna Vajrācārya, son of famous Buddhist scholar Ratna Kāji Vajrācārya arranged with his family to a tape in order to provide access to the traditions of Vajrāchārya Buddhist lineage which until recently have been kept secret for reasons of persecution and the power they bestow on audiences. Spiritual understanding and initiation is still required of those who undertake this discipline in order to ensure right conduct and right motivation.

Following the historical introduction a the beginning of the videotape, a selection of charyā Nritya are performed by students of the Dance Mandala Institute, and Prajwal Ratna Vajrācārya, in traditional courtyards of the famous Buddhist monasteries of Kathmandu Valley. To facilitate understanding the dance movements and the charyā-giti song text, the iconography of each deity is explained and augmented with images, paintings, and bronze sculptures. The dances performed by Dance Mandala artists include enhanced costuming to

assist contemporary viewers with the intended visualization of deities. Further descriptions of the deities and Dance Mandal are available at the Dance Mandala Web site: http//www/liberty.net.org/meditate.dance.html.

Prajwal Ratna Vajrācārya belongs to one of the Tantric lineages of Nepal and has been trained in this dance from since the age of eight at thirty two years of age, he is now the premier performer and proponent of the tradition. As a solo performer he is recently won first prize and medal from his majesty the king of Nepal in an all Nepal dance competition held in the honor of the late king Birendra's 25th anniversary of coronation. No small feat in a country rich with dance tradition ! Mr.Vajrācārya is a veteran of several successful world tours and has danced solo for profoundly moving. Witnessing this rare dance form is an exciting spiritual event and a learning opportunity for persons interested in dance, drama Buddhism, or Asian culture. Please turn page 75 for an extensive interview with him on the *charyā nritya* tradition in Nepal and his experience in this field. Currently, he is performing at various institutions in Oregon. If you need to reach him for a show or dance lesson in your area please contact us.

Graduates with Nepal Bhasha Major 2001

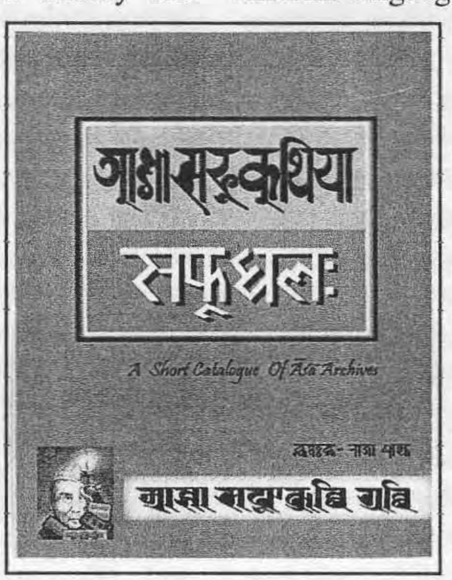
In a reconition ceremony organized in Kathmandu on August 22, 2001 the following students were awarded with certificates and cash prizes on successful completion of School Leaving Certificate (SLC) with Nepal Bhasha as the major subject in their high school studies in the year 2001. We congratulate them for showing love to Nepal Bhasha and success in the examination.

Student Names	High Schools	Location in Kathmandu
1. Miss Sulochana Shakya	Kanti Ishwari Rajya Laxmi Madhyamik Vidyalaya,	Pyaphal,
2. Miss Ramita Shakya	Paropakar Adarsha Madhyamik Vidyalaya,	Bhimsensthan,
3. Mr. Ranjan Maharjan	Hill Town International School,	Kirtipur,
4. Miss Sharmila Shrestha	Kanya Mandir Madhyamik Vidyalaya,	Nhyokha,
5. Mr. Shree Chandra Mali	Hill Town International School,	Kirtipur,
6. Miss Anju Maharjan	Kanya Mandir Madhyamik Vidyalala,	Nhyokha,
7. Miss Biju Shrestha	Bhagyodaya Madhyamik Vidyalaya,	Sankhu,
8. Miss Rina Shahi	Shanti Nikunja Madhyamik Vidyalaya,	Bhagabatibari,
9. Mr. Sudan Napit	Paropakar Adarsha Madhyamik Vidyalaya,	Bhimsensthan,
10. Mr. Srijesh Nakarmi	Shanti Vidyashram Madhyamik Vidyalaya,	Bakhumbahal, Lalitpur
11. Mr. Naresh Shrestha	Bhagyodaya Madhyamik Vidyalaya	Sankhu,
12. Miss Rajeshwari Maharjan	Kanti Ishwari Rajya Laxmi Madhyamik Vidyalaya,	Pyaphal,
13. Miss Samita Maharjan of	Kanti Ishwari Rajya Laxmi Madhyamik Vidyalaya,	Pyaphal,
14. Miss Romee Maharjan	Hill Town International School,	Kirtipur,

Digitalization of the Ashā Archives
Kathmandu, Nepal

Introduction:

The Asha Archives is a public library of Nepalese Manuscripts, named after the late Mr. Asha Man Singh Kansakar, father of the late Mr. Prem Bahadur Kansakar (1917-1991). Mr. Kansakar was a prominent activist, social worker, educationist and Newar writer who had founded several social, cultural literary and educational institutions.The nucleus of this collection was donated by Prem Bdr.Kansakar to Cwasa Pasa, a premier literary association of Newar writers on August 16,1985.The Archives was inaugurated by Prof.Yujiro Hayashi, the executive director of the Toyota Foundation, Japan on December 7,1987.It was made accessible for the public since that day. The Toyota Foundation had made a grant to purchase, innovate and furnish the house where it is now located.The Foundation had also supported the documentation of manuscripts and the initial operation of the Archives with a fund deposited as seed money and endowment.In collaboration with the Buddhist Library of Japan, Nagoya, the Asha Archives has recently completed the digitalization of its entire collection of manuscripts. Since the project is complete this year all the manuscripts including their paintings and illuminations are available on CD-ROM (125 cd's)



The Collections

In this archives there are several valuable collections of palmleaf, loose leaf pothi and folded manuscripts (thyāsaphu).There are more than 6700 manuscripts and about 1100 palmleaf landgrants documents. These manuscripts belong to various sects and genres written in different languages and scripts. Largest among these are the ritual texts, medical texts, manuals of magic and necromancy, astrology, astronomy, Vedic, Puranic, and Tantric texts of Shaiva, Buddhist and shakta sects. A large number also come from the Mahayana and Vajrayana sects. There are technical and symbolical drawings and architectural designs of religious and secular structures, painted covers, and book illustrations of great beauty and delicacy. Perhaps the most important component of the archives are the literary texts, hymns, songs plays, popular narratives, didactive tales and Buddhist avadanas in the Newar language. Written in Sanskrit, Nepal Bhasa,Maithili, and Nepali languages one can find specimens of beautiful calligraphy in the collection written in plain black ink, silver and golden letters.4.A short title catalog of 5382- cataloged manuscripts in the collection *Ashā Saphuku thiyā dhalaḥ:* 'A Short Catalogue of Asha Archives' (*Continued on page 56*)

An announcement

Newāḥ Organization of America (NOA)

Jojalapā and Nhugu Dā-yā Bhintunā .

We the members of the adhoc committee of the 'Newāḥ Organization of America' wish you a happy, prosperous and healthy Nepal Sambat New year 1122. To mark the dawn of new decade we are sending out this important message to all Newāḥ friends and families, to let you know about an emerging organization in our community. We would appreciate if you could take a moment and read the content of this message.

The aspects of our community have been changing rapidly. Some are in our favor and some are not in favor. Vital elements of our community need urgent attention, restoration and revitalization. Many has been lost and forgotten because we do not know that they exist, others have been abandoned due to lack of resources and still many valuable assets of our human resources has been left untapped. We think that the time has come for us to put together our ideas, energy and resources, and resolve and complete the beautiful picture of the Newāḥ community.

We have envisioned this emerging Organiza tion to grow into a broad based, vibrant and result oriented ideas and opportunities for innovation and creativity along with sense of history and culture as the driving force. The organization shall be the home for varied ideas and thinking across the spectrum, and working together in a democratic way to fulfill the dream of Newāḥ people.

We believe and cherish the democratic process with complete transparency in the work ethics and election process. This organization will make special effort to reach out to members from all over the United States and utilize the new technology to communicate and network among the members. Different regions of the country shall setup a self-functioning area chapters to listen to the aspiration of the regional members. This will help us to utilize and pool together valuable resources of the community and tap into them where they are and not wait until the resources come to you.

Having said all this, we would like you to know in brief how the organization has reached this present stage. After much thinking and serious deliberation from concerned members of the community an adhoc committee was formed last March to put together an organiza- tion relevant, meaningful and democra- tic in it's character. In subsequent meetings the adhoc committee coined the name of the organization through a series of votes, and the "*Newāḥ Organization of America"(NOA)* was born. Work began to give the organization a framework, and a foundation to build upon. A Constitution Drafting committee was constitu- ted and after some months of energetic discussion , on the 4th of Nov. 2001 the final draft of the Constitution was adopted by the adhoc. Based on this framework, activities are now being carried on to implement the formation of the organization's main body, the members, conduct an election and form the first Executive body of the Organization.

All Newāḥ people are considered members of the organization- that's how the constitution is written, Therefore, NOA calls upon all Newāḥ people to send in their names and addresses to be registered as voting member of the Organization. The membership is free as

indicated in the Constitution. We also ask you to send in your ideas and thoughts on how to make our community active and productive. Your proposals will be seriously studied and shall be adopted as ideas leading the ways. A fund/account has also been created, and from time to time donation in kind and money will be solicited to carry on important works, projects, seminars, conferences and other activities as the time goes by.

A copy of the New Constitution of NOA (a word document) has been included for your information. Please spend some time reading through it and feel free to write us back. It is important for us to hear from you. Your participation is important to us. We will appreciate your feedback, comments and suggestions.

To give you an idea on what we are working on, in other words, the Plan of action for the nearest future is as follows:

1."Get-to-gether" evening with topical presenta- tion, membership drive and nomination of Election commission in February 2002
2.First general meeting of NOA members, Election of the First Executive Body and Topical presentation on 25th May, Memorial day weekend 2002

More detailed information and schedule of the day will be sent to you shortly as we finalize the program. More information will be disseminated in our forthcoming quarterly Newsletter "LASKUS" ' Welcome' soon and in our website www.Newāḥ.org

Finally, but not the least, we would like to urge each member to be vigilant and alert about the state of our community, history, culture, language and techno-scientific development and all-round development of the Newāḥ Persona as such. We cannot afford to be disconcerted, indifferent, lagging and left behind as the world moves aggressively into the 21st century. Each Newāḥ person is a mind full of latent talent and we can do better by exposing the full potency of this invaluable human resource.

Come, let's join together in this wonderful experience as this organization develops and expands. It is large enough for all of us to work together and serve our community. This organization is committed to be open, transparent, and strictly abide by the democratic values and practices which you can well see as indicated in the Constitution Our website www.Newāḥ.org is a testimony to this. Spend some time browsing our website and read our meeting minutes and other information that we have put up. Send us your ideas as we can use all the help we can get.

Write to any member of the adhoc Committee with your questions and comments and we shall be glad to reply. Thank you for your time and wish you all the best of the season and Happy New Year. Subhae !!!!!

Members of the ADHOC Committee:

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Nepal Era (Sambat) Awaits Government Recognition

Razen Manandhar
Reprinted from
'Kathmandu Post' 11/15/01

He was only a layman but he not only liberated all of his fellow citizens from all their debts but launched a new era by the name of his country, after taking permission from the monarch. That was exactly 1,122 years ago.

The New Year is celebrated with extra vaganza in cultural milieu, rock-n-roll concerts and boisterous motorcycle rally at least in the Kathmandu Valley and some other cities where the Newars predominantly reside.

"There was a merchant called Shankhadhar Sakhwa in ancient Kathmandu who possessed piles of sand that turned into gold. Rather than using it for his personal purposes, he paid off all the people's debt and launched a new era," says historian Bhuwan Lal Pradhan, quoting ancient history books.

The kings of all the dynasties marked this Era in their historical inscriptions for over a millennium until the year 1911 when Rana Prime Minister Chandra Shumsher replaced it by a solar calendar Bikram Era, on the pretext that the government had to pay salary of 13 months in every three years when lunar calendar was used.

Pradhan adds that Nepal Era plays a pivotal role in the cultural life of Nepalis as most of the festivals are celebrated according to the lunar calendar upon which Nepal Era is based.

Though the whole cultural life of Nepali people is guided by the Nepal Era, it is never used directly in administration these days.

Secretary of Nepalbhasa Academy Indra Mali said that the Nepal Era deserves government recognition as it is established by a citizen and carries the country's name. This must be only one Era of its kind in the world as most of the eras are either based on religions or established by monarchs.

The Newars, the indigenous people of the Kathmandu Valley took initiative to revive the glory of Nepal Era after the democracy of 1950. The Nepalbhasa Mankā Khalaḥ (NMK), a community organisation gave it a formal touch after the NMK started carrying out cultural rally on the first day around the core city in 1988 and a glamour events like motorcycle rally also became the part of the festival-cum- movement.

However, as community leaders admit, this support of the Newars to Nepal Era unknowingly gave an impression among the people that the Era belongs only to the Newars.

Padma Ratna Tuladhar, the chairman of NMK says that as the Newars show active participation in celebrating this national event, people from other communities as well as political parties have a misconception that Nepal Era is a Newari one with significance only to the Newar community.

"This is the reason why after promising speeches on its value and importance of its recognition by the government from political parties, several prime ministers and other prominent political figures, the implementation is showing lukewarm response," he says.

Tuladhar says if Nepal Era belongs to the Newars only, this must also be the case with the art and architecture of the ancient Kathmandu Valley that was created by none other than the Newars.

"The state should recognise Nepal Era as the national heritage and emblem of unity, coming out of boundaries of who created this Era in the name of the country," Tuladhar adds.

He says since the present official calendar Bikram Era is Indian by origin, the state should replace it with Nepal Era, which has a rich history and is attached to the cultural life of the whole country.

Tuladhar suggests that the state could use internationally recognised Western calendar for daily use after accepting Nepal Era as our national calendar.

He further clarifies that the movement of Newars for indigenous people's right or development of their mother tongue is quite different from the annual function that takes place on the fourth day of Tihar.

"The movement of Nepal Era may end after the government recognises it. But the movement for the development of local language and culture will not," he says.

Official recognition of Nepal Era demanded

Nov. 15th 2001
From Kathmandu Post

A 15-member joint delegation of the Valley Co-ordination Committee of the main opposition party CPN-UML and NewYear 1122 Celebration Committee met with Prime Minister Sher Bahadur Deuba this morning and handed over a seven-point demand regarding official recognition of Nepal Sambat.

According to Krishna Gopal Shrestha, the coordinator of the celebration committee, among the demands were the declaration of Shankhadhar Sakhwa, a national hero and release of postal stamp in his honour.

The Nepal Sambat was started after Sakhwa freed all the people of the country by paying all their debts 1122 years ago. According to committee members, they were insisting the government to recognise this era officially since it was the date which started genuinely from Nepal.

"Till now many people think that Nepal Sambat is just followed by the people of the Newar community but before the time of Chandra Shumsher this was regarded as the official date," said Laxmi Das Manandhar, Chairman of the Nepalbhasa Manka Khala.
Even historic treaties between Nepal and Tibet has mentioned this date. This is why we are asking the govt to revive this era, Manandhar added.

"Although the Prime Minister has assured that he is willing to look into the matter, only one of our demands that of releasing a postal stamp in Sakhwa's name is likely to be fulfilled soon," Shrestha further said.

Svayaṃbhu Purāṇa

(A discourse on the origin of Svayaṃbhu Stupa in Kathmandu Valley)

Translated by
Shantaharsha Vajracharya & Min Bahadur Shakya
ISBN:99933-344-0-5

Nagarjuna Institute organized a Book release ceremony at the premise of Hiranyavarna Mahavihara, Patan on Aug.24 2001.Ven. Choekyi Nyima Rinpoche was the honorable chief guest of the occasion.

This noble discourse "Svayaṃbhu Purāṇa", one of the most important book on Nepalese Buddhism, was sponsored by Mr. Gyan Jyoti Kansakar to shower the blessings of triple gems on their late parents Mr. and Mrs. Bhaju Ratna Kansakar.

This present text is the only complete translation of the Svayaṃbhu Purāṇa texts found in numerous recensions (at least four). The translation is based on the earliest dated manuscript 1558 AD. /678 NS. The text has ten chapters (1750 verses) and it contains a summary of all ten chapters in English with historical introduction. His Holiness Dalai Lama and Ven. Thrangu Rinpoche have given words of blessings as foreword to this volume.

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A center for Buddhist Studies
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www.niemweb.com

सम्पादकीय

नेपा...ल सम्बत ! राष्ट्रिय सम्बत ! ! न्हुगु दँया भिन्तुना ! ! !

यी नाराहरुले तीब्रताकासाथ काठमाडौंको गल्ली गल्लीमा गुञ्जायमान भएको आज २१ वर्ष बित्यो । यस नाराले अब वयश्कको रुप धारण गरिसकेको छ । अब यसलाई कुनै शक्तीले पनि संकुचित पार्न सक्तैन भन्ने आशाको ज्योति फैलिएको आभास हुन्छ । यसलाई अझ तीव्रता दिनु सिवाय् सिथिल कहिलै हुन सक्तैन । त्यसैले यसले संसार ओगट्न थाले स्वरुप अमेरिकी महादेशमा पनि यो स्वर गुञ्जन थालेको छ ।

एकातर्फ यस संबतलाई राष्ट्रि संबतको रुपमा कायम होस भनी मांग गरिएको पाइन्छ भने अर्को तर्फ यसलाई ' नेवारी संबत' को नाउंले सीमितता दिन खोजेको पनि देखिन्छ । नेपालको इतिहासमा काठमाडौ उपत्यकालाई मात्र नेपाल भनीने गरेको कुरा कपोल कल्पित होईन । त्यस्तै त्यहांका वासिन्दाहरु नेपालको मौलिक जाती हुन भन्ने कुरा पनि सांचामा ढालिएको सत्य होईन । तर त्यस आदिवासिहरुको मौलिक संस्कृतिलाई नेपालको राष्ट्रि संस्कृति भन्न हिचकिच्याउने एक ज्वलन्त उदाहरणले हामी सामु अभिशापको रुप लिएको छ । नेपाल संबत पनि यहि अभिशाप को भुमरीमा मुछिएको छ । त्यसैले यस संबतबारे गलत धारणाहरु प्रचारमा आएका छन् । यसका प्रवक्ता शंखधरलाई राष्ट्रिय बिभूति घोषीत गरे पनि ' नेपाल संबत' लाई राष्ट्रि संबत भन्ने जमर्को उठाईएको छैन ।

हिमालयको काखमा अवस्थित सानो देशलाई नेपालै कायम गरे पनि त्यही देशमा उत्पति भएको संबतलाई नेवारहरुको संबत भन्ने अप्रिय भावना व्यापक गराएर संकुचित पार्न खोजेको देखिन्छ । जब शंखधरले देशका जनतालाई ऋणबाट मुक्त गराए त्यसबेला छानी छानी नेवारहरुलाई मात्र मुक्त गराएको होईन सम्पूर्ण जनतालाई नै मुक्त गराएर नेपाल संबतको स्थापना गरी शान्तिको सन्देश फैलाएको आज ११२२ वर्ष पुगिसकेको छ । यहि शुभ मुर्हुतको संझना गर्दै नेपाल संवत नव वर्ष ११२२को शुभउपलक्षमा समस्त मानवजातीको कल्याणको निम्ती मंगलमय हार्दिक शुभकामना व्यक्त गर्दछौं ।

भक्तपुरको थंथु दरवार

लीलाभक्त मुनकर्मी

भक्तपुर

In this article, the author Lila Bhakata Munakarmi has described the location of Malla period Thathu Royal Palace in Bhaktapur that was distroyed by the earthquake of 1933.

मल्लकालको शुरुवातपछि र यस्को अन्त्य सम्ममा भक्तपुरमा राजदरवारका महलहरु धेरै निर्माण गरिए । ती राजदरवारहरुमध्ये थंथु दरवार पनि एक चचित मानिन्छ । यो दरवार जयजीतमित्र मल्लले भब्य रुपमा निर्माण गराएका थिए तर यस दरवारको चार किल्ला, उचाई आकार बारे बिस्तृत जानकारी भने पाउन सकिएको छैन । यस अधयधन को सिलसिलामा श्री तलेजु भवानीको उत्तर-पूर्व कुनामा गहिरी धारा समेत निमार्ण गरिएकोबारे एउटा शिलापत्र प्राप्त भएको छ । त्यसको नेपाली रुपान्तर निम्न प्रकारको छ ।

> "श्री श्री सुमती जयजितामित्र मल्लदेव प्रभु ठाकुरले आफना श्री श्री ईष्ट देवतालाई खुशी पार्ने इच्छाले भागीराम प्रधान मन्त्री भएको बेलामा यो थंथु राजदरवार बनाउनु भयो । अब यस थंथु दरवारालाई कसैले बिगार्नु हुंदैन । चोकहरू भित्र बाहिरका भागहरु,बगैचा,कौसी, धारा समेत राजदरवारमा अघिदेखि चलि आएको नियम बमोजिम नै गर्नुपर्छ । राजदरवारको विषय नियम उलंघन गर्न पाईंदैन । श्री श्री टीकाधारी (गद्दीनसिल) राजाले जिर्णोध्दार गर्नु पर्छ । श्री श्री जयजीतामित्रदेव, श्री श्री जय उग्र मल्ल देव, श्री श्री जय भूपतिन्द्र मल्ल देव ने. सं. ७९८, शक सम्बत १६००,कलि गत सम्बत ४७७९ वि. सम्बत १७३५ आषाढ शुक्ल दशमी स्वाती नक्षत्र सिध्दी योग, तैतिल कर्ण, बुध्द वार मिथुन राशीमा चन्द्रमा बसेको दिन थंथु दरवार बनाइयो ।"

यस अभिलेखमा जितामित्र मल्लले ने.सं. ७९८मा बगैचा कौसी, धारा समेतको थंथु नाम गरेको दरवार बनाएको उल्लेख गरिएको छ । अभिलेखमा दरवार भित्रनै धारा बनाएको कुरा उल्लेख गरिएको छ । श्री तलेजु मन्दिरको उत्तर पूर्व कोणमा दरवार बनाएको ठहर अनुसार हाल नगर पालिका कार्यालय बसेको स्थानको धारा नै थंथु दरवारको ईलाका हुनु पर्छ भन्ने कुरा निश्चित हुन्छ । यहि स्थानमा राणा शासन कालका बडा हाकिमहरू बस्ने गर्दथे । पछि यो दरवारलाई विदेशीहरुको कलानिर्माण कार्यको नक्कलमा दरवार निवार्ण गरिनाले थंथु दरवारको नामै लोप हुन गयो र बडा हाकिम घर नाम रहन गयो । पछि बडाहाकिम परिवारलाइ सुबिधा होस् भनी यो दरवारका कोठाहरु परिवतर्न गरी बिग्रेको स्थानमा जिणोद्धार गरिएको थियो । दरवारका झ्यालहरु पनि विदेशी ढाँचा अनुकरण गरी आधुनिक झ्यालहरु जडान गरेका थिए । बि.सं.१९९० सालको महा भूकम्पमा यो दरवारको केही भाग नष्ट भएकोले झिंगटीका छाना , टुंडाल र तोरणहरू हटाई जस्ताको छाना हालेर जिर्णोद्धार गरिएको थियो । यस जिर्णोद्धारबाट मल्लकालीन कलाको सौन्दर्य लोप हुन गयो ।

उक्त दरवारभित्र स्थापित सुनको हिति मंग(मकर)लाई सुनको पातामा र धारा माथिको देवदेवताहरुको आसनमा आभिलेखहरुमा राजा जयजिता मल्लले निमाण गरिएका चोकहरुको नाम पनि उल्लेख गरिएको पाईन्छ । यी अभिलेखहरूमा उल्लेख गरिएका चोकका नामहरु यस प्रकार छन्- इति पुर पुर दव, इति चुक, तुथि, तुथ, चुक, लक्ष्मी विलाश चुक, दुमाजु चुक, किसिगर तोगण, तुथी आदि ने.सं. ८०८ वेशाख शुदी तृतीया । यी चोकहरु अद्यावधी छन् । तर यहांका अधिकांश देवदेवीका मूर्तीहरु भने चोरेर लगिसकेका छन् ।

सन्दर्भ

भोला नाथ पौडेल २०२१ पूर्णिमा पत्रिका

संसोधन मंडल अभिलेख संग्रह: भाग ७

हामी कसरी नेवारै भई रहने ?

डा. तुल्सी महर्जन
न्यू जर्सी

In this article, the writer Dr. Tulsi Maharjan has expressed his opinion on how to maintain the unique feature of Newar cultural heritage and preserve it to educate the new generation of Newars. It is traslated from the Nepal Bhāshā article '*jhii Newāḥ gukhatā jui phai*' (How we become Newars?) from the Mankā Khalaḥ Bulletin(6/01)

नेवार हुनु को सही अर्थ के हो भन्ने बारे खोजि गरेको निकै भयो । साच्चैको नेवार कसलाई मान्ने हो त ? नामको पछाडी जोडिने थरको आधारमा मात्र हामी आफैलाई नेवार घोषीत गर्न सकिन्छ र ? नेवारको सही अर्थको खोजी गर्ने म मात्रै हो कि अरू पनि छन् ? जीवनको उत्तरार्ध्दमा देखापर्ने समस्याहरूले गर्दा मलाई यी प्रश्नहरु प्रस्तुत गर्न मन लागेको हो की ? हुन त नेवार जातीको संस्कृति र सम्पदाबारे मलाई उति ज्ञान छैन । म नेवार जातीको महर्जन परिवारमा जन्मेको भएता पनि मेरा बुवा मुमाहरुले आफ्नो जातीय भाषा बोल्नु हुन्न । किनभने वहाँहरु दुवै राणाहरुको दरवारमा जन्मेर हुर्केका थिए ।

वास्तबमा भन्ने हो भने मैले नेवार संस्कृतिको ज्ञान अमेरिकामा रहंदा सिकें । हुनत मैले पाटनको एउटा माध्यमिक विध्यालयमा अध्ययन गर्दा नेवार भाषाको एउटा कोर्स पनि लिएको थिएं । तर त्यस अध्ययनको जग भने ममा गाडीएन । किनभने मेरा अधिकांश मित्रहरु पर्वते खलकका थिए । आज मेरा बाल-बच्चाहरु हुर्केको र बढेको देखेर म नेवार जातीको सही अर्थ खोज्ने तरखरमा छु । नेवार जातीको सांस्कृतिक सम्पदा उनीहरुलाई पनि सिकाई राख्ने मेरो ठूलो आभिलाषा रहन गयो । आफु सानो छंदा आफनै टोलमा खेल्दा खेल्दै सिकेका नेवार संस्कृतिका कतिपय पक्ष अहिले पनि आलै रहेको महसुस हुन्छ । बिसुद्ध ज्यापुहरुको टोलमा 'च्याम्पतिं खेलेरै नेवार संस्कृतिका मर्म र महत्व बुझेको अहिले पनि झल झली सम्झना आउँछ । मानिसको मानसिक बिकासमा बाल्यकाल अत्यन्त महत्वपूर्ण अवस्था मानिन्छ । हामी हुर्कैर बढदै जाने क्रममा बाल्यकालका घटनाहरुसंग दांजेर रमाउने स्वभाव हामीमा रहेको देखिन्छ । मलाई धान्य पुणिमा (यःमरि पुन्ही) को दिनको रमझम अझै राम्ररी सम्झना छ । त्यसदिन छर छिमेकीहरुले माया गरी बोलाई बोलाई 'यमरी, चटांमरीं आदि ख्वाउँथे ।

आजकल हामी विश्वको सामुहिक समाजमा बांचिरहेका छौं । हामी संगसंगै संसारका अनेकौ सामाजिक व सांस्कृतिक सम्पदाहरु पनि बचाउंने कोशिशमा तल्लीन छौं । यी बिभिन्न कसिमका मूल्य र मान्यताहरु हाम्रो जीवनसित घुलमिल भैरहेको परिणाम स्वरुप मैले आफनो नेवार जातिको सांस्कृतिक महत्व तिब्र गतिमा बिर्सेको अनुभव गरिरहेको छु । अब त यो संसार नै एउटा सानो समुदायमा परिणत भएको महसुस हुन्छ । हाम्रा टोल टोलका पुराना मन्दिर र बहालहरु सबै हिड्डुल गर्न हुने सार्बजनिक बाटो कायम भैसकेको छ । काठमाडौंका मित्रवर्गले आफ्नो पुरानो घर भत्काएर नयां बनाउंदा पुरानो परम्पराको आंखे झ्याल (तिकिं झ्याः) राख्ने नगरेको देखिन्छ । अधिकांश नेवार आईमाईहरुले 'हाकु पर्सी नलगाउंने गरेको देखिन्छ । काठमाडौका धेरैजसो मित्रहरु हामी अमेरिकामा बस्नेहरुभन्दा बडी नै पश्छिमी समाजद्धारा प्रभावित भैसकेका छन् ।

हालसालै म नेपाल भ्रमणमा जांदा पुरानो परम्परानुसार भोज खान पाउंला भन्ने आसा गरेको थिएं तर जताततै पेप्सी कोला, बियर् अनि बफे स्टाइलका डिनरहरु स्विकार गर्न कर लाग्यो । नेवारहरुको थल थले (तखाःला), भुटन (पुकाला) र सित्राको धूलो मिसाएको सन्याखुना देख्नै गाह्रो भयो । आफ्नो भाषाका कवि र साहित्यकारहरुबारे जानकारी लिन चाहंदा केहि भेट्टाउन सकिएन । मलाई थाहा थियो नेवारहरु नेपालको राजधानीका आदिवासी मात्र होईन अत्यन्त शिक्षीत जाती पनि हुन । बहुमूल्य प्रतिभा युक्त जाती भएर पनि आफ्नो सांस्कृतिक महत्व र मान्यताहरु गुमाउनु परिरहेको छ । हामीले हाम्रो संस्कृति र संस्कारबारे छलफल गरेर यसको महत्व बुझ्न सक्नुपर्छ । नयां पिंढीया हाम्रा युवा युवतीहरुलाई हाम्रो संस्कृतिबारे जानकारी दिलाउनु पर्छ । आ-आफ्नो शीप अनुसारको कलाकारहरुले यसलाई जोगाई राख्न विशेष भूमिका निभाउनु पर्छ ।

हामी वरपरका जातीलाई निहालेर हेर्दा पनि उनिहरुले आ-आफ्नो सांस्कृतिक परम्परालाई समेटेर जोगाई राखेको देख्छौ । उनिहरुले आफ्नो भाषा, संस्कृति र परम्पराको बिकास पनि गरिरहेका छन् । तर हामी चाहिं यस क्षेत्रमा पछि परेको महसुस हुन्छ । हाम्रो सामु यस्ता पनि पुरूषार्थ ब्यक्तीहरु छन् जस्ले आफ्नो भाषालाई तिताञ्जली दिइ सकेकाहरुलाई उपहासको पात्र बनाएर भाषा सेवामा लाग्ने गर्छन् । हुन त हाम्रो निम्ती भाषा सिक्ने अवसर पनि जुटिएन । किनभने हाम्रो शैक्षिक व्यवस्थाले यो सुबिधा दिईएको छैन । हामीमध्ये धेरै जसोले आफ्नो भाषा मुस्किलले लेख्न र पढन जानेका छन् । त्यसैले हाम्रा अधिकांश सांस्कृतिक परम्पराहरु मौखिक रुपमा मात्र हस्तान्तरण गर्दै आएका छौं । यदि हामीले हाम्रो संस्कृति आधुनिक युगमा जोगाई राख्ने हो भने हामी अमुक भएर हेरिरहने मात्र होईन कि यसलाई व्यबहारमा प्रयोग पनि गर्दै जानुपर्छ । यदी हामिले आफ्नो भाषा जानेन भने हामी नेवार भएर बांचेका छौं भनी कसरी दाबी गर्ने ?

जब म सचेत हुंदै गएं मैले मेरा बालबच्चालाई आफ्नो संस्कृतिबारे सिकाउनु पर्ने बाध्यता देखापर्दै आए । अनि मलाई महसुस हुंदै आयो कि हामीमाझ एउटा संस्थाको अत्ययन्त आवस्यक छ । आफ्नो संस्कृतिको हस्तान्तरण गर्ने बुध्दिजिवी हरुको पनि हाम्रो समाजमा आवस्यक छ । यस काममा मैले नेपाः पासा पुचः मार्फत सक्दो सहयोग पुर्‍याउंदै आएको छु । नेवार हुनुको नाताले आफ्ना बाल बच्चालाई पनि आफ्नो संस्कृति सिकाई राख्ने मेरो ठूलो आभिलाषा रहेको छ ।

मलाइ एउटा कुरो को के गर्व लाग्छ भने यदि हामी नेवार भएर बाँच्ने हो भने हामीले आफैलाई सम्मान गर्न जान्नु पर्छ अनि अरुको पनि सम्मान गर्न जानिन्छ । हामीले हाम्रो परिचय र संस्कृति संरक्षण गर्ने हो भने निम्न लिखित कुराहरुमा ध्यान दिनु अति आवश्यक छ :-

१.आफ्ना बाल बच्चाहरु लाइ आफ्नो जातीय भाषा र संस्कृतिबारे ज्ञान दिलाउनु अत्ययन्त आवस्यक छ ।

२.आफ्ना सास्कृतिक संस्कारहरु जस्तै म्ह पुजा, जंक, इही, बाराय् राख्ने आदी निरन्तर रुपमा अपनाउनु पर्छ ।

३.आफ्ना सन्तानलाइ हाम्रो चाड पर्व बारे सुनाई राख्नु पर्छ ।

४.काठमाडौका बिभिन्न संघ संस्थासित सम्बन्ध राखेर नयां नयां खबरहरुको आदान प्रदान गरिरहनु पर्छ ।

५.बुढा पाकाहरुबाट हाम्रा बालबच्चाहरुलाई बेला बेलामा सास्कृतिक सम्पदाबारे सुनाई राख्न पर्छ र तिनिहरुले पनि अरुलाई सुनाउंने बानी बसाल्नु पर्छ ।

अमेरिकाका नेपाः पासा पुचः यस क्षेत्रमा नयाँ ढाःचामा काम गर्न इच्छुक छ । हाम्रा बालबच्चाहरुको निम्ती प्रोतसाहन दिन लेख प्रतियोगिता गर्नु पर्ने विचार छ । "आशा छ यस कार्यक्रमबाट आपसमा सहयोग हुन सक्छ ।

यहां मलाइ एउटा कुरो को के महसुस भई रहेको छ भने नेवार भाषा जानेर मात्रै नेवार हुने होईन । आफनो संस्कृति, संस्कार, परम्परा, मूल्य, मान्यता, दर्शन आदी कुराबारे ज्ञान हुनु अत्यन्त जरूरी छ । यी कुराहरुको कमी भएमा नेवार हो भनी महसुस नहुनु स्वाभाविक हो जस्तो लाग्छ ।

नेवाः झी नेवाः हे जुई

कान्छा विभूति शंखधरको पहिलो प्रतिमा

(साभार: कान्तिपुर दैनिक नोभेम्बर १५, २००१)

नेपाल संबत्का प्रवर्तक राष्ट्रिय विभूति शंखधर साख्वा:को पहिलो प्रतिमा निर्माण कार्य सकिएको छ । मध्यपुर ठिमी नगरपालिकाको पहलमा निर्मित प्रतिम नयां वर्ष नेपाल संबतको ११२२को उपलक्षमा प्रधान मन्त्रीद्वारा अनावरण गरिने कार्यक्रम छ ।

सरकारले शंखधर साख्वा:लाई २०५६ मँसीर २ गते राष्ट्रिय विभूति घोषणा गरेपछि नगरपालिकाले नयां ठिमिलाई शंखधर साख्वा:चोक नामाकरण गरी उनको प्रतिमा निर्माण गर्ने निर्णय गरेको हो ।

प्रतिमा निमार्ण समितिका अध्यक्ष श्यामकृष्ण मानन्धरका अनुसार त्यसका लागी हालसम्म पाँचलाख भन्दा बढी रकम खर्च भइसकेको छ । नगरपालिका र 'ल्यायम्ह पुच: थिमिंको सक्रियतामा निर्मित प्रतिमा निर्माणमा जनक शिक्षा सामग्री केन्द्र लिमिटेड लगायत विभिन्न संघ संस्था र स्थानीय ब्यक्तीले सहयोग गरेका छ्न् ।

अरनिको राजमार्गको उत्तरतिर अवस्थित प्रतिमा २४ फिट लम्बाई र २० फिट चौडाई क्षेत्रफलभित्र छ । उक्त क्षेत्रबीच १२ फिट उचाईमा राष्ट्रिय विभूति साख्वा:को पुर्णकदको बुध्दासन प्रस्तर प्रतिमा छ । उक्त प्रतिमा मुर्तिकार धर्मरत्न शाक्यद्वारा कुदिएको हो । नेपाल सम्बत नेपालमै स्थापित दोश्रो संबत भएको बताउंदै इतिहासकार भुवनलाल प्रधान भन्नु हुन्छ- ' यो संबत्को शुरुवात साधारण नेपाली शंखधरले गरेको सार्वजनिक ऋण मोचनका कारणबाट भएको हो । यसको नामाकरण कुनै राजा वा कुनै व्यक्तीबाट नभइ देश कै नाउं बाट गरिएको हुंदा यो संबत नेपाली संस्कृतिको अभिन्न अङ्ग हो ।

इतिहासकार प्रधानका अनुसार भाषा वंशावलीमा शंखधर प्राचीन पूर्णावती नगरका एक ज्यापु भएको उल्लेख छ । शंखधर एक धार्मिक, उदार, परोपकारी ब्यक्ती थिए । थिनको निधन उनैले चलाएको नेपाल संबत १०सालमा भएको थियो ।

इतिहासकार प्रधानद्वारा लिखित लेखका आधारमा शंखधरले पशुपतिनाथ स्थान वरिपरि आफैले राखेको ढुंगे मुर्तिको चर्चाबाट 'ल्यायम्ह पुच:थिमिंले १६ वर्ष अघि खोजि नीति गरी तस्बीर सहित नेपाल संबत ११०८को भित्तेपात्रो प्रकाशित गरिएको थियो ।

सम्पादकया च्वसां

नेवाःतयेसं पिने च्वनाः थःगु भाय्, संस्कृति, चाल-चलन लोमंके मज्यू धकाः धया च्वंपिं न्ह्याको हे हाला च्वंसां हाःम्हः हालां च्वनि लोमंकीपिनिसं लोमंकां च्वनी । थःगु देश त्वतेवं जक लोमनीगु मखु तर देश मत्वः तूसां लोमंका च्वंगु दु । थौया नीछगूगु शताब्दी थ्यंबलय् नेवाःतयेसं थःगु मांभायूलय् २५-३८ प्रतिशत तक अनेवाःभाय्या खँग्वःत दुथ्याका थःगु भाय्या खँग्व धुकू तःमि धकाः न्हाय् तपुइका च्वंगु दु । तर व्यबहारिक रुपं यको यको नेवाः तयेसं थः मस्तयेत नेवाः भासं खँ मल्हायेगु यानाच्वंगु दु । ल्हाये सःपिनिसं थः दाइया जहानयात 'भाउजुं या तकमां छयेपे धुंकल अले थः तताया भातयात 'भेनाजुं धायेगु यानाः नेवाः खंग्वः धुकू तःमी जुया च्वन । नेपाः दे त्वताः तापाक च्वना च्वंपिं नेवाः तयेसं थःगु संस्कृति व भाय् लोमंके मज्यू धैगु धारणां यानाः जागरण ब्वलना च्वंगु दु । नेपाल संबत ११०० कयंगु लसताय् न्ह्याकूगु भिन्तुनेगु ज्याझ्वः वंगु झिदँ न्ह्यः निसें थन अमेरिकाय् नं दंय दसं न्ह्याका वयाच्वंगु दु । थौ थ्व न्हू दँया भिन्तुना देछयेगु ज्या झ्वः नेवाः समुदाय दथ्वी नखः थें जुयाः संस्कृति न्ह्य ब्वयेगु मू दिन अथवा जातीय् पर्व कथं नाला काये धुंकल । थ्व हे ज्याझ्वःलय् छिकपिनि न्ह्योने थ्व नेवाः विज्ञानया प्यंगूगु ल्याः ज्वनाः भिन्तुना देछना च्वना । थ्व प्यदँया दुने नेवा विज्ञानं छु यात धैगु मूल्याँकन याये माःगु वाः चायेका च्वना । दे दुने व पिनेया परिस्थिती यको पाःगुलिं थ्व दँपौया सवाः दुनेया पिन्त न्यालुयेफु तर देसंपिने थुके छगू न्हूगु परम्परा नीस्वना ब्यूगु दु । अकें सकल पासापिंगु ग्वाहालिया आसा याना च्वना । सुभाय् ! !

क्यालिफोर्निया विश्वविद्यालय, सान्ताबार्बराय् जुलाई २७-२९,२००१ सं जूगु तिब्बती-बर्मी भाय्बारेया ज्यासना मूज्याय् नेपाल भाषा बारे थःथःगु ज्यापौ न्ह्यब्वया ब्वति कयादिपिं भाजु किजुयुकी किर्यु, भाजु दयारत्न शाक्य, मयेजु इकुको माजुसे ।

न्हूगु कुलामय् थ्वःगु नेवाः म्ये

लाभरत्न तुलाधर
यें

रोमन लिपी

Nepāyā jhi: ādivāsi jhi: Newāḥ mune ||
Deśayā nirmāna jwigu nhugu lãpu jwone ||

Paramparā va sanskriti atikā taḥmi |
Newāḥ nhyāgu thar juusāṃ byākā jyākaḥmi ||
Mewayā lidhāsā kāyegu pahalā pāta |
Jhiigunimti jhi:sā he āḥ nhaegaḥ nhuḥ swane ||1||

Khāsuwāh taye jāla jhelā syāpī Newāla |
Hānā ipī bhar kāḥsā tani Nepāla ||
Bhramayā supāchaye bwaegu thwa ii makhuta |
Yathārthayā bhumii danāḥ bhwābhaḥta thune || 2||

Nepālabhāsi jhii jukka chhamha juyegu
Jhiita biskā taigu paḥkhāḥ mathāṃ thunegu
Nugahyaa goralaye giye Newāḥ jatanā
Nhuugu Nepāh dayeketa lhāḥ mhuchināḥ lhwane ||3||

देवनागरी लिपी

नेपाःया झी आदिवासी झी नेवाः मुने ॥
देशया निर्माण ज्वीगु न्हू लंपु ज्वने ॥ धु ॥

परम्परा व संस्कृतिइ अतिकं तःमि ।
नेवाः न्हयागु थर जूसां ब्याकं ज्याकःमि ॥
मेवया लिधंसा काय्‌गु पहलं पात ।
झीगुनिम्ति झीसं हे आः न्ह्यगः न्हू स्वने ॥ १ ॥

खंसुवातय् जालझेलं स्यंपिं नेवाल ।
हानं इपिं भर काःसा तनी नेपाल ॥
भ्रमया सुपाचय् ब्वय्‌गु थ्व ई मखुत ।
यथार्थया भूमी दनाः भ्वाभःत थुने ॥ २ ॥

नेपालभाषी झी जुक्व छम्ह जुयेगु ।
झीत बिस्कं तैगु पःखाः मथां थुनेगु ॥
नुगःया गोरलय् गिये नेवाः जतनं ।
न्हूगु नेपाः दयकेत ल्हाःम्हूचिनाः ल्ह्वने॥ ३ ॥

नेपाल लिपी

𑐣𑐾𑐥𑐵𑐫𑐵 𑐗𑐷 𑐁𑐡𑐶𑐰𑐵𑐳𑐷 𑐗𑐷 𑐣𑐾𑐰𑐵 𑐩𑐸𑐣𑐾 𑑌
𑐡𑐾𑐱𑐫𑐵 𑐣𑐶𑐬𑑂𑐩𑐵𑐞 𑐖𑑂𑐰𑐷𑐐𑐸 𑐣𑑂𑐴𑐹 𑐮𑑄𑐥𑐸 𑐖𑑂𑐰𑐣𑐾 𑑌𑐢𑐸𑑌

𑐥𑐬𑐩𑑂𑐥𑐬𑐵 𑐰 𑐳𑑄𑐳𑑂𑐎𑐺𑐟𑐶𑐂 𑐀𑐟𑐶𑐎𑑄 𑐟𑐩𑐶 𑑋
𑐣𑐾𑐰𑐵 𑐣𑑂𑐴𑐫𑐵𑐐𑐸 𑐠𑐬 𑐖𑐹𑐳𑐵𑑄 𑐧𑑂𑐫𑐵𑐎𑑄 𑐖𑑂𑐫𑐵𑐎𑐩𑐶 𑑌
𑐩𑐾𑐰𑐫𑐵 𑐮𑐶𑐢𑑄𑐳𑐵 𑐎𑐵𑐫𑑂𑐐𑐸 𑐥𑐴𑐮𑑄 𑐥𑐵𑐟 𑑋
𑐗𑐷𑐐𑐸𑐣𑐶𑐩𑑂𑐟𑐶 𑐗𑐷𑐳𑑄 𑐴𑐾 𑐁 𑐣𑑂𑐴𑑂𑐫𑐐 𑐣𑑂𑐴𑐹 𑐳𑑂𑐰𑐣𑐾 𑑌𑑑𑑌

𑐏𑑄𑐳𑐸𑐰𑐵𑐟𑐫𑑂 𑐖𑐵𑐮𑐗𑐾𑐮𑑄 𑐳𑑂𑐫𑑄𑐥𑐶𑑄 𑐣𑐾𑐰𑐵𑐮
𑐴𑐵𑐣𑑄 𑐂𑐥𑐶𑑄 𑐨𑐬 𑐎𑐵𑐳𑐵 𑐟𑐣𑐷 𑐣𑐾𑐥𑐵𑐮 𑑌
𑐨𑑂𑐬𑐩𑐫𑐵 𑐳𑐸𑐥𑐵𑐔𑐫𑑂 𑐧𑑂𑐰𑐫𑑂𑐐𑐸 𑐠𑑂𑐰 𑐃 𑐩𑐏𑐸𑐟 𑑋
𑐫𑐠𑐵𑐬𑑂𑐠𑐫𑐵 𑐨𑐹𑐩𑐷 𑐡𑐣𑐵 𑐨𑑂𑐰𑐵𑐨𑐟 𑐠𑐸𑐣𑐾 𑑌𑑒𑑌

𑐣𑐾𑐥𑐵𑐮𑐨𑐵𑐲𑐷 𑐗𑐷 𑐖𑐸𑐎𑑂𑐰 𑐕𑐩𑑂𑐴 𑐖𑐸𑐫𑐾𑐐𑐸
𑐗𑐷𑐟 𑐧𑐶𑐳𑑂𑐎𑑄 𑐟𑐿𑐐𑐸 𑐥𑐏𑐵 𑐩𑐠𑐵𑑄 𑐠𑐸𑐣𑐾𑐐𑐸 𑑌
𑐣𑐸𑐐 𑐫𑐵 𑐐𑑀𑐬𑐮𑐫𑑂 𑐐𑐶𑐫𑐾 𑐣𑐾𑐰𑐵 𑐖𑐟𑐣𑑄 𑑋
𑐣𑑂𑐴𑐹𑐐𑐸 𑐣𑐾𑐥𑐵 𑐡𑐫𑐎𑐾𑐟 𑐮𑑂𑐴𑐵𑐩𑑂𑐴𑐹𑐔𑐶𑐣𑐵 𑐮𑑂𑐴𑑂𑐰𑐣𑐾𑑌 𑑓𑑌

नेपालभाषा साहित्य ख्यलय् चितधर 'हृदय'या योगदान

प्रेमहिरा तुलाधर
पद्मकन्या क्याम्पस
यें

नेपाःया प्राचीन इलंनिसें थाय् कया च्वंगु नेपालभाषा साहित्य मल्ल कालय् तसकं थहांवन । फल स्वरुप नेपालभाषा साहित्यया इतिहासय् मल्ल ई धैगु स्वर्ण युग सावित जुल । थवले साधारण जनतात जक मखु जुजुपिं हे नेपालभाषा साहित्यया साधकपिं खः । तर थ्व ई ता तक न्ह्याये मफत । ने. सं. ८८८ स मल्ल ई क्वदले वं नेपालभाषा साहित्यय् नं बांमलाक लिच्वः लात । अभ्क राणा कालय् नेपाल भाषां छुं च्वया अभिव्यक्त यायेगु नं अपराध थें जूवन । थबले च्वया च्वंपिन्त आजिवन कैद, सर्वस्वहरणया सजाय बिइगु यासेंलि च्वइपिसं मच्वल, न्ह्यूपिं साहित्यकारपिं पिमदन । थुकथं थबले नेपालभाषायात दमन यायेगु चरम सिमाय थ्यन । फलस्वरुप नेपालभाषा साहित्यया घाः सिथिल जुल । थबले नं मग्यासे थःगु मांभायया लागि ज्यान पाये माःसां च्वयेगु तोते मखु धैगु संकल्प ज्वना छपुचः नेवाःत पिदन । गुपिं नेपालभाषा साहित्यय् प्यंगः थां धका नां जाः । थ्वयकःपिनिगु मङकाः कुतलं नेपालभाषा साहित्यया पुनर्जागरण जुल । क्वहांवना च्वंगु नेपालभाषा साहित्य थकायेगु निर्तिं थ्वयकःपिनि लँ लिना मेमेपिं नं भाषा सेवीपिं पिदन । थ्वहे भ्वलय धर्मादित्य धर्माचार्यया ल्यू पिदंम्ह नेपालभाषा साहित्य स्व्यःया तसकं हे नां जाःम्ह नेपालभाषाया निर्तिं थःगु जीवन पर्यन्त सर्वस्व पाना भ्काःम्ह छम्ह महापुरुष 'साहित्य शिरोमणि कवि केशरी चित्तधर हृदयजु' खः । थज्याम्ह नेवाःभाय् साहित्य, संस्कृति, कलाय् दुग्यंक ज्ञान दुम्ह नेपालभाषा स्व्यःया छम्ह अग्रज स्व. भाजु चित्तधर 'हृदय' या जन्म ने. सं. १०२६ बछला गाः ११ खुन्हु न्यत तुंछे गल्ली जूगु खः । वयकया मां ज्ञान लक्ष्मी व बौ दव्यधर तुलाधर खः । थ्वयकः न्यादँ दुबले श्रीपंचमी खुन्हु निसें आखः ब्वनेगु सुरु याना लिपा छेँय् हे पण्डित तया संस्कृत भाषाया सारस्वत ब्याकरण, काव्य नं ब्वना दिल । ब्यापारया लागि ल्हासाय् भ्काया च्वनादीम्ह थः अबुयात चिथि पत्र च्वयेमाःगुलिं वयकलं अंग्रेजी भाय् नं सयेका दिल । थ्वयकः १३ दँ दुबले तःखाछेँया साहु भाजुरत्न कंसाकार या म्ह्याय् मय्जु ज्ञान प्रभा कंसाकार नाप इहिपा जूगु खः । "बुद्धोपासकया पाप देशना" धैगु दकले न्हापां च्वयादीगु कविता पिदसांनिसें च्वयेगु याना दीम्ह थ्वयकः चित्तधर 'हृदय'जुं निरन्तर रुपं थःगु जीवन काछिं नेपालभाषा साहित्य क्षेत्रय ल्हाः न्ह्याका भ्काःगु दु । वयकःया थुगु कविता नेपालय् मांभाषं छुं च्वयेगु व प्रकाशित याये मज्यूगु इलय् धर्मादित्य धर्माचार्यया सम्पादनय् कलकत्तां पिदंगु 'बुद्धधर्म' पत्रिकाया दँ २ अंक १ य् ने. सं. १०४६ सालय् पिदंगु खः । थुकथं नेपालभाषां च्वयेगु यायेवं छक राणा कालय् च्वःपिन्त जुद्ध शम्शेरं दरबारय् सःता छिमिसं नेवाःभाषं च्वयेमते यदि च्वयेमाःसा राजभाषा नेपाली जक च्व मखुसा भीम शम्शेरं थें सजाय बी माली धका हुकुम जुल । थ्व हुकुम न्यना नेवाः भाषं च्वयेगु त्वतूपिं नं दुसां चित्तधर हृदयजुं भ्कन नेवाः भाषं जक च्वयेगु निर्णय याना दिल । नापं थः केहेँ मोतिलक्ष्मी उपासिकायात नं नेपाली भाषां च्वये मते धका धयादिल । थबले वय्कपिसं नेपालीभाषं नं 'शारदा' पत्रिकाय् च्वयेगु याना च्वनादीगु खः ।

थुकथं थःम्हं नेवाःभाषं जक च्वयेगु निर्णय याय धुसेलिं थःत छन्दं च्वयेगु स्यना ब्यूम्ह कवि योगवीरसिं कंसाकारयात गुरु थापना याना साहित्य सृजना यायेगु ज्या न्ह्याका दिल । थुगु हे इलय् अर्थात वि. सं. १९९७ सालय्‌ा राजनैतिक पर्वय् थीथी कारणं छपुचः नेवाःतय्‌त नं जेल दुने स्वथने यंकल । थबले हे चित्तधर 'हृदय'जु नं कारागारय् बास लात । वयकःयात नेपालभाषां सफू च्वल अले छापेयात धका खुदँ कैदया सजाय बिल । तर जेल दुने नं सुंक च्वना मदिसे वयकलं आपालं हे साहित्यया सृजना यानादिल । थबले वयकलं आपालं कविता नापं "सुगत सौरभ" थें ज्याःगु महाकाव्य नं च्वयादिल ।

थुगु "सुगत सौरभ" महाकाव्य महामानव भगवान बुद्धया जीवनी यात कया च्वया दीगु खः । वयकलं बौद्ध ग्रन्थ ललितविस्तरया अध्ययन याना तया दीगुलिं नं बुद्धया जीवनी महाकाव्यया बिषय कथं ल्यया दीगु खः । बुद्धया जीवनीयात कया दीसां थुगु महाकाव्यय् पूर्णरुपं नेवाः संस्कृतियात न्ह्यब्वया दीगु दु । उकिं थुगु

महाकाव्य "नेवाः संस्कृतिया न्हायकं खः" धका धाये बहःजू । नापं चित्तधर हृदयजु नं थ्व संसार हे प्रलय जूसां यदि थुगु महाकाव्य छगू जक ल्यंके फत धाःसा नं नेवाः संस्कृति गबलें न्हनी मखु धका धयादीगु दु । थुकथं वयकलं नेवाः भाय् व संस्कृति ल्यंकेत, सकसितं म्हसीके बीत नेवाः संस्कृति विषय आपालं हे रचना च्वयादीगु दु । कविता, निबन्ध, बाखं आदि न्ह्याःगु विधाय् च्वयादीसां नेवाः संस्कृतियात त्वःफिका दीगु मदु ।

थुकथं वयकःया कृतिइ स्वया यंकल धासा भ्रीगु सामाजिक जनजीवनय् छ्यलावया च्वनागु सांस्कृतिक परम्परायात दुग्यँक थाय् वियातःगु दु । छम्ह मामं थः मचाया वर्णन याइथें वय्कःया नं नेवाःसंस्कृतिया बारे न्हयाक्को वर्णन याःसां मफू, त्यानु मचाः । थुकथं ने. सं. १०६५ सालय् जेलं पिहां भ्राःबले ज्वना भ्रागु "सुगत सौरभ" महाकाव्य ने. सं. १०६९ सालय् पिदन । थौ "सुगत सौरभ" महाकाव्य नेपालभाषां जक पिदंगु मखु अंग्रेजीं नं अनुवाद जुया पिदने धुंकल (स्वया दिसँ थ्वया सफ म्हसिका पौ ल्याः००) । थुकिया अनुवाद भाजु तिर्थराज तुलाधरजुं यानादीगु खः । आः नेपालीभाषां नं अनुवाद याना पिकायेत ज्या न्ह्याका च्वंगु दु ।

थथेहे वय्कलं जेल दुने च्वयादीगु कविता संग्रहत "हृदयकथा"(ने. सं. १०६७), "गौतम बुद्ध"(ने. सं.१०६७) व "अन्तर ध्वनि"(ने. सं.१०६८) लिपा वय्कः जेलं पिहां भ्राया पिकया दिल । थुकथं हे वय्कःया "पद्य निकुञ्ज"(ने. सं. १०५३ सालय् कालिम्पाङ्ग पिदंगु), "हृदय कुसुम" (ने. सं. १०५३), "देगः"(ने. सं. १०७८), "ध्वनं जिमि बैत हे" (ने. सं. १०८८), "छुंम्ये" (ने. सं. १०९३), "चीन लुमना" (ने. सं. १०७७), "महामञ्जुश्रीयात नेपालया बुखँ" (ने. सं. १०७६), "याकःमिया चा" (ने. सं. १०७०)आदि कविता संग्रहत पिदंगु दुसा ने. सं. १०६९ स वयकःया "बभ्रुबाहन" खण्डकाव्य नं पिदन । वय्कःया "चित्तया चिन्तना हृदयया भ्रंकार" सफू ने. सं. ११०७ सालय् वय्कः मदये धुंका पिदंगु खः ।

अथेहे वि. सं. २००३ सालं निसें नेपालभाषाया सफू पिकायेत नेपालभाषा प्रकाशिनि समितिइ पास याये म्वायेका विसेंलि थीथी सफू पिदन । नापं ने. सं. १०६८ सालय् साहित्यया थीथी विधा छथाय्तुं तया "हवनागाः" धैगु सफू पिदन । थुकी पिदंगु वयकःया "छु च्वये रु छु च्वये रु " धैगु निवन्ध नेपालभाषाया न्हापांगु निवन्ध व "शाक्यानी" छधाः प्याखं नेपालभाषाया न्हापांगु छधाः प्याखं खः । थुकथं हे चित्तधर हृदयजुया मचा साहित्य "भ्री मचा" छगूगु ने. सं. १०६७ सालय् व "भ्री मचा" निगूगु ने. सं. १०६८ सालय् पिदन । नापं ने. सं. १०७२ सालय् वय्कःया "नेपालभाषा गय् च्वयेगु?" धैगु व्याकरणया सफू नं पिदन ।

साहित्यया थीथी विधाय ल्हाः न्हयाका दीम्ह थ्वय्कलं बाखं विधाय् नं थःगु च्वसा न्हयाकादीगु दु । थः जेलय् लाःबले जेल दुने व पिने च्वयातया दीगु बाखंत मुना ने. सं. १०६८ सालय् "खुपु बाखंचा" सफू पिकया दिल । थुगु "खुपु बाखंचा" बाखं सफू नेपालभाषा साहित्यया हे न्हापांगु आधुनिक बाखं सफू खः । थथेहे ने. सं. १०७८ य् "थायभू" ने. सं. १०८८ सालय् "मिं मनः पौ" ने. सं. १०९० य् "डायरी" बाखं सफू नं पिदंगु दु ।

थथेहे वयकः नेपालभाषाया निबन्ध च्वयेगुलिइ नं लिपा लाःगु खने मदु । "नेपालसंस्कृति" धैगु निबन्ध पुचः ने. सं. १०९२ सालय् पिदंगु दुसा "महाचीने नेपाल संस्कृति" धैगु यात्रा वर्णन सफू नं ने. सं. १०८४ सालय् पिदंगु दु । अथेहे नेपालभाषा साहित्यया इतिहास व साहित्यकारपिनि जीवनी सम्वन्धी सफू "भ्रीगु साहित्य" ने. सं. १०७४ सालय् व "भ्रीगु साहित्यया तँसा" ने. सं. १०९४ सालय् निगू सफू भ्री सकसिगुं न्हयोने न्हयब्वया नेपालभाषा साहित्यया इतिहासया निर्तिं तःधंगु योगदान बियादिल ।

थुकथं नेपालभाषा साहित्य ख्यःलय् ३० गुलिं मल्याक सफू पिकया दीम्ह वय्कःलं नेपालभाषा साहित्य ख्यःलय् मचा साहित्यं निसें महाकाव्य, खण्डकाव्य, कविता, बाखं, निबन्ध, व्याकरण, जीवनी, नेपालभाषा साहित्यया इतिहास आदि फुक्क हे विधाय् ल्हाः न्हयाका दिया नेपालभाषा साहित्यया ख्यः तब्या याना विया दीगु दु । उकिं थ्वय्कः छम्ह महाकवि, निबन्धकार, बाखंच्वमि सकतां खः । अभ्र थ्वय्कः बहुप्रतिभाशालि व्यक्तित्वं थिना च्वंम्ह छम्ह साहित्यकार खः ।

वि. सं. २००७ सालय् नेपालय् राणा शासन क्वदला प्रजातन्त्र वसेंलि नेवाःतय्सं नं थःगु मांभाषं च्वयेब्वने दत । थबले नेपालभाषायात नं स्कूल कलेजय् दुथ्याकेगु निर्तिं वय्कःपिसं आपालं कुत याना दिल । फलस्वरुप वीरगञ्जया नेपाल राष्ट्रिय विद्यापीठ पाखें नेपालभाषायात प्रवेशिकां निसें साहित्य रत्न तक जाँच विइ दयेकाबिल । नापं सरकारं नेपालभाषायात स्कूलय् पूर्वीय भाषा कथं मान्यता नं बिल । थुकियात माःगु वन्दोबस्त वय्कः चित्तधर हृदयजुं हे याना दिल । नापं लिपा आइ. ए, वि. ए तगिंमय् नेपालभाषा विषय दुथ्याकेत व नेपालभाषां पि. एच. डि याये दयेकेया निर्तिं नं वयकलं आपालं सः थ्वयेका दिल । थुकथं यानादीगु वय्कःया कुतलं ने. सं. १०९८ श्रावणया सत्रं निसें डिग्री बाइ डिजर्टेसन प्रणाली कथं अनुसन्धान याका एम. ए याके बीगु यात । नापं पि. एच. डि याके बीत नं त्रिभुवन विश्वविद्यालयं स्वीकृति बिल । थुकथं एम. ए व पि. एच. डि याये दयेकेगु निर्तिं यानादीगु

वय्कःया अनवरत कुतः व संघर्ष सफल जुल । गुगु नेपालभाषाया ख्यःलय् वय्कःया तःधंगु योगदान खः।

थःगु छेँ बुँ तकं नेपालभाषा ख्यःयात लःल्हाना दीम्ह थ्वय्कः नेपालभाषा साहित्य थकायेगु निति छम्ह प्रेरणाया श्रोत खः । वय्कःया तिवः व हःपालं आपाः हे भाषासेवी साहित्यकार पिनि जन्म जूगु दु । न्हयाम्ह नापलाःसां च्वयेमाल धयानं, पत्रिकाया ग्राहक जुइमाल धयानं व नेपालभाषा ब्वंका च्वंपिन्त, पत्रिका पिकया च्वंपिन्त, सफू पिकया च्वंपिन्त हःपाः बिया सकसितं नेवाः जुया थ मांभाय् नेवाःभाय्या उत्थानया ज्या यायेमा धैगु दुनुगलय् थ्यंक थ्वीका ब्यूम्ह सकसितं भाषा साहित्य संस्कृति थकायेगु लँ क्यना ब्यूम्ह छम्ह न्हयलुवा खः । वय्कःया थ्व दुरदर्शी पलाः नेपालभाषा ख्यःया लागि तधंगु योगदान खः ।

थ्वय्कः नेपालभाषाया छम्ह सिद्धहस्तम्ह साहित्यकारया नापनापं छम्ह कुशलम्ह कलाकार नं खः । थ्वयकलं नेवाः कलां जाःगु चित्रत आपालं च्वयादीगु दु । वय्कलं च्वयादीगु योगिनी, सतिदेबी ल्हवना च्वंम्ह महाद्यो, महांकाद्यो, बसुन्धरा, कपाय् फ्यनाच्वंम्ह मिसा, समाःयाना च्वंम्ह मिसा यागु किपां वयकः छम्ह कलाकार खः धैगु स्पष्ट जू । थुकथं हे नेपालभाषा साहित्य ख्यःलय सकिय जुया न्हुयज्याना च्वंम्ह थ्वय्कः ने. सं. १०९१ सालय् कन्यामन्दिर हाइस्कूलया हेडमास्टर केदार नाथ न्यौपाने मदुगु शोक सभाय् नवाना च्वंच्वं वय्कःयात आचाकालिं कल । थबले निसें वय्कलं थःगु जवगु ल्हाः व तुतिं बांलाक ज्या मबिल । अथेसां लिपा भचा जिइवं तुतां चुया माःथाय् तक वनेगु याना दिल । जवं मफुसां देपा ल्हातं जूसां च्वयेगु तोता मदी । अथेहे सुयां छु न्यने माःसां वय्कःया थाय् वइपिन्त माःमाःगु सरसल्लाह बिइगु, खंकनेगु ज्या याना हे च्वना दिल ।

नेपालय् प्रजातन्त्र वसेंलि थः मांभाषं च्वयेगु प्रकाशित यायेगु नं स्वतन्त्र दत । थबले नेपालभाषा विकासया लागि नेवाःत मुना न्हिन्हि सहलह सभा सम्मेलन जुयांतु च्वन । थ्वहे भ्वलय् वयकःया सकियताय् सकल नेवाःतय्गु सामुहिक कुतलं ने. सं. १०७१ सिल्ला गाः १० खुन्हु नेपालभाषा परिषदया नीस्वनेगु ज्या जुल ।

नेपालभाषा परिषद नीस्वना नेपालभाषा सफूया प्रकाशन यायेगु, "नेपाल" ऋतु पौ पिथनेगु व राष्ट्रिय विद्यापीठ पाखें संचालन याःगु नेपालभाषा नं दुथ्याकूगु परीक्षाया आयोजना यायेगु ज्या न्हयाकल । थ्व ज्या न्हयाकेगुलागि चित्तधर हृदयजुया तधंगु हे योगदान दु ।

थुकथं नेपालभाषा साहित्य, कला, संस्कृति च्वन्हयाकेगु ज्याय् नेपालभाषा परिषद पाखें वयकलं आपालं ज्या याना झाःगु दु। थुकथं थःगु सर्वस्व पानाः नेपालभाषा साहित्य, कला, संस्कृति च्वन्ह्याका यंकेया निति थ्वयकलं याना दीगु निरन्तर सेवा व योगदान यात कदर यासें ने. सं. १०७६ बछला गाः ४ सं च्वसापासां "साहित्य शिरोमणि" पदवी देछालसा ने. सं. १०७६ तछला गाः १० खुन्हु श्री ५ महेन्द वीर विक्रम शाह देव पाखें "कवि केशरी" धैगु उपाधिं छायपिया बिज्यात । थथेहे वयकलं वि. सं. २०१२ सालय् श्री ५ महेन्द वीर विक्रम शाह देव शुभराज्याभिषेक पदक व वि. सं. २०३१ सालय् श्री ५ वीरेन्द वीर विक्रम शाह देव शुभराज्याभिषेक पदकं नं विभूषित जुया दिल । अथेहे वयकलं याना दीगु साहित्य सेवाया सम्मानय् ने. सं. १०७५ स च्वसापासा पाखें वय्कःया "५० दँ बुदिं" व ने. सं. १०९७ स पल्पसा साहित्य ख्यःपाखें "७० दँ बुदिं " हना वय्कःयात अभिनन्दीत यात । थुकथं नेपालभाषा साहित्य, कला, संस्कृतिया लागि ज्वः मदुगु योगदान बिया झाःम्ह चित्तधर 'हृदय'जुया जीवन ने. सं. ११०२ तछला गाः तृतिया खुन्हु क्वचाल । थज्याम्ह महापुरुषया देहावसानं नेपालभाषा ख्यःयात तधंगु क्षति जूगु दु । तर झी सकस्यां लोमंके मज्यूम्ह नेपालभाषा ख्यःया अमरम्ह साहित्यकार चित्तधर 'हृदय' थौं मदया वंसां वय्कःया योगदान, वय्कःया नां नेपालभाषा साहित्यया इतिहासं गबलें हुयावनी मखु । नेपालभाषा साहित्य ख्यःलय् अद्वितिय व अविस्मरणिय योगदान बिया झाःम्ह थ्वय्कः नेपालभाषा साहित्य आकासय् न्हयाबलें न्हयाबलें थिना च्वनी । थज्याम्ह नेपालभाषा साहित्यया अग्रजयात सहृदय लुमंका नेपालभाषाया ख्यः तब्या याना यंकेत वय्कःया लँपुलिना न्हयाःवनेगु झी सकसिगुं कर्तव्य खः ।

ग्वहालि ज्वलं :

कर्माचार्य, माधवलाल व फणीन्दरत्न बज्राचार्य ने.सं. ११०४ (सं), "चित्तधर हृदय स्मृति ग्रन्थ", , नेपालभाषा परिषद, न्यत तुंछें, येँ ।

श्रेष्ठ, भूषण प्रसाद ने.सं.११०२ (सं), महाकवि चित्तधर हृदय लुमन्ति ल्याः, नेपालभाषाया लय्पौ :"झी", दिल्ला, दँ २५ ल्याः ३, थ्यंल्या १९२ ।

कायस्थ, छत्र बहादुर ने. सं. ११२० (सं), चित्तधर हृदय लुमन्ति ल्याः, "नेपाल संस्कृति" दँ १०:तछला ल्या १५, थ्यं ल्या १०९ ।

तिथि : ने. सं. ११२१ चौला थ्व १

चचा प्याखँमि भाजु प्रज्वलरत्न वज्राचार्यनाप

छज्झाः

वंगु न्हुदँ ११२१या ल्सतायु थन पोर्टलैण्ड शहरय् ग्वसाः ग्वयागु "काठमाण्डु नाईट" सं मू पाहाँ जुया थःगु कला व शीप न्हयब्वयेत जिमिसं इनापयात दुनुगलं निसें लसकुसयानाः थःगु ब्यस्ततायात वास्ता मयासे इलं लाकः चचा प्याखँ न्हयब्वया ब्यूगुलि जिमिसं यको यको गर्व याना च्वना । ; प्रज्वलयात नेपाःया मौलिक नेवाः संस्कृति न्हयब्वयेगु व्यक्तित्वं जाःम्ह छम्ह नेवाः पुत्र भापिया च्वना। थःगु जवानीया इलय् नं आजु बाज्यापिनिसं न्ह्याका परम्परायात आधुनिक धाचां न्हयाकेगुपाखे न्हयचिला च्वंम्ह छम्ह सशक्त नेवाः प्याखंमि नालाच्वना । संसारया यको थाय् चाहिलाः नेपाःया चचा प्याखँ हुला ज्याय् सफल जुई धुंकुम्ह प्रज्वल नेवाः संस्कृतिया छगः नगु नं भापिया च्वना। प्रज्वलया जन्म सन १९६९ सं अष्टमाया व रत्नकाजीया कोखं जूगु खः सबल बहा अथवा श्री मन्त्र सिध्दि महाविहारया छगू साधारण परिवारय् हुर्के जूगु खः । मां-बाःया मायां धाये वाः न्याम्ह दाजुपिनिमायां धाये वयेकः जीवन म सुखमय बितेजुल । पारिवारिक वातावरण दुने थः अबुजुया ध्यान साधनां व स्वच्छ मनं बौध्द धर्म थुइकेत यको तिवः दत । अझ दाजुपिं निम्ह पौवाः ज्याय् उच्चस्तरीय ज्ञान दुपिं जुगुलिं द्य पिनिगु ध्यानया खँत थुइकेत अझ अपुल । च्यादँ दुबलयूनिसें पुजा, चचा, प्याखँ स्यनीथाय् व कनीथाय् न्ह्याबलें ६ मेपिं दाजुपिं स्वया प्रज्वलयात थ्व क्षेत्रय् यंकेगु पं. रत्न काजिया तःधंगु इच्छा खः । व हे इच्छां थौं प्रज्वलं चचा प्याखँ ज्वनाः संसार चाहिलाः सेने क फत । थौंकन्हय् प्रज्वल जीवन थ्व हे चचाया ध्यान साधनाय् आनन्दपूर्वक बिते जुयाच्वंगु दु । थन वेकःनाप जूगु खँल्ला-बल्लाया सारांस रेकर्ड यानागु टेपं न्हयब्वया च्वना । थ्व खँल्ला-बल्लां न्हू जेनरेसनया नेवाःतयेसं बांलाक थुईका काई धैगु आशायाना च्वना । - सं.

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१) नेपाःया पुलांगु परम्परायात पित ब्वयेगु ज्याया प्रेरणा गनं प्राप्त जुल ? थुकेया मूल श्रय सुयात बियेगु पायूछि जू ?

जि च्यादँ दुबलय् निसें हे थ्व चचा प्याखँ न्हयका यंकेगु प्रेरणा जिमि बाः रत्नकाजी वज्राचार्यपाखें प्राप्त जूगु खः । लिपा बाःया छम्ह शिष्य राजेन्द्र श्रेष्ठनाप कला मण्डपय् (होटल वज्र) क्लास कया संगत याना । अले थ्व नृत्ययात लोकय् मिलेजूगु किसिमं न्ह्याका यंकेत प्रेरणा दत । थुकेया मूल श्रय जिमि बाः व राजेन्द्र श्रेष्ठयात बीगु पायेछि जू ।

२) नीछगूगु (२१) शताब्दीया अतिआधुनिक कालय् नं जवानया अवस्थाय् थ्व पुलांगु परम्परा ज्वने मागु छाय् ? थुखे पाखे न्ह्या वनेगु विचा छाय् यानागु ?

जवानी अवस्थाय् हे थ्वयात कःघानाः यंकेगु मयात धाःसा लिपा सुनां न्ह्याकी ? बुरापिन्सं जक न्ह्याका वयां गुलि सफल याये फै ? न्हूपिं मनूतयेके Young Blood दई । जाँगर, उत्साहः Spirit दुपिं थैपिं इपिं हे खः । तर पुलांगु पहलं न्ह्यायेगु सिबेनं लोकय् मिले जूगु व व्यबहारय् मिले जूईक न्ह्याका यंके फत धाःसा धर्मया पुनःउत्थान जुईगु जिं थुईका । थ्व नीछगूगु (२१) शताब्दी बाः रत्नकाजिं याना बिज्याःगु अनुसंधान अनुसार चचा प्याखँ दुने संसार म्हसीकेगु, थुईकेगु व थ्व मनुष्य जीवनय् शान्त व सुखपूर्वक मोक्ष प्राप्त यायेगु लंपु दःसां प्याखँमिपिनिसं थुईके मफया वा गुरुपिसं बांलाक मस्यनाः च्वंगु खः । प्याखँया प्रचार बांमलाक जुजुं वना च्वन । थ्व खँ दक्को इम्सिं वाःचायेका च्वंगु दु । तर सत्य व यर्थाथकथं स्येने धकाः न्ह्याः वःपिं सुं मदु । वज्राचार्य व शाक्य समाजय् जक लिकुनाः दँय् छकः, खुलाय् छकः वा स्वलाय् छकः जक प्याखँ ल्हुयाः यंका च्वन । दिन चर्या, योग, साधना व ध्यानया रुपय् न्ह्याकूपिं मदयाः वन । थ्व हे सत्यतायात खनाः नेपाःया बौध्द परम्परायात समसामयिक धंगं न्ह्याका यंकेगु प्रेरणा शिरोपर यानाच्वना । नेपाःगाःया पुलांगु परम्परायात थःपिं मचाबलयूनिसें स्वया वया च्वनागुलिं नेपाःया थःगु मौलिक परम्परायात जवानी तयेगु कुतःकथं न्ह्याका यंकेगु विचार यानाः थ्व क्षेत्रं दुहां वनाः जवानीतयेत आध्यात्मिक लंपु क्यनेगु विचारं न्ह्याः वनाच्वना । सन १९९६ सं Dance Mandala संस्था खोले यानाः नेपाःया बौध्द कला संरक्षण व संबर्ध्दन यानाः आध्यात्मिक जागरण हयेगु याना च्वना । थ्व संस्थां सत्य व यर्थाथयात जनमानसय् थुईका बीगु याना च्वन । पुलांगु परम्पराया जातभातया च्यूताः मतसे समानरुपं प्रचार प्रसार नं यानाच्वन । थ्व संस्थां आपासित हौसला बिया च्वंगु दु । अकें चचा प्याखँ ला Revolution थें जुयाःवया च्वंगु दु । अले पुलांगु परम्परायात हानं म्वाका यंकेगु विश्वास याना च्वना ।

३) नेपाःया आजु पुलांगु परम्परा यात थःगु देशय् जक लिकुंका तयेगु मयासे विश्वय् न्यंकं प्रचार प्रसार यायेगु हौसला गनं दतले ?

अनुसंधानया सिलसिलाय् बाःयात नापलाः वैपिं गुलिनं बिदेशी विद्वानतयेत अंग्रेजी भासं बाःया खँ अनुवादयायेत जि न्ह्याबलें न्हयने च्वनेगु कारणं बिद्वानवर्गत म्हसीका यंकेगु लंपु

दत । थ्व बाहेक होतेलय् Receptionist ज्या याना: नं यको विदेशी मनूत नाप सम्पर्क जुल । थ:म्हं स्यूगु कलाकृतियात झन झन प्रचार यायां यंकेगु पाखे न्ह्याःवनाच्वना । थुलि जक मखु नेपालय् दया च्वंगु निगु प्यंगु नृत्य संस्थापाखें पिने बिदेश वनेत न्ह्याबलें निमन्त्रणा वैगु कारणं नं थ्व पाखे पला: छित अपुया वल । न्हापा १९८६ सं हङकङगय् Asian Art Festival सं ब्वति कायेगु मौका वल । अले सन १९८९ पाखे बा:या पाखें जापान भ्रमणय् वनेगु मौका चूलात । अन वसांनिसें थ: याकचा जूसां चाहिले फु धैगु हौसला दत । दकले अपो हौसला चाहिं १९९४ पाखे दत । अबले जि याकचा अमेरिका चा:ह्यू वयागु खः । ६ महिनातक याकचा पूर्व, पश्चिम, उत्तर, दक्षिणया पुरा शहर चाहिला बलय् प्रो. मेरिण्डा स: नापलात । वयेकलं जित यको ग्वाहालि यानादिल । अमेरिकाया यको थासय् वना: थ:गु कला प्रदर्शन यायेत यको प्रेरणा दत । थुकें याना: नेपा:या बौध्द संस्कृतिबारे मनूतयेत थुईकेत हौसला दत । थ्व हौसलायात न्ह्याका: तुं वना च्वनागु दु ।

४) थ्व चर्या नृत्य परम्परायात नेपा:या मौलिक परम्परा धका: नाला कया: चोंपिं नं दु । थ्व धाथें नेपा:या मौलिकतां जा:गु परम्परा खः ला: ले ? थुकेया उत्थान नेपालय् जूगु खःधैगु प्रमाणित गथे यायेगु ?

थ्व चर्या नृत्य नेपा:या न्हापांनिसेंयागु मौलिक खः धका: प्रमाणित यायेगु लंपु यको दु । महामंञ्जुश्रीनं नेपा:गा: उत्पति याना बिज्या:बलय् चचाया परमपरा नं उत्पति जूगु खः । वज्राचार्य व शाक्यतपाखें उत्पति जुयावंगु खः । नेपा:गा:या दह: छेदनयाये धुंका: स्वयम्भू ज्योतिरुप खनेदयाच्वंगु पलेस्वाँया दं मामां वंबलय् गुहेश्वरी अथवा नैरात्मा देवी दर्शन जूगु खः । वसपोल महामंञ्जुश्री थ:गु देशय् लिहांबिज्यायेत थ:शिष्यपिन्त व दर्शनया भाव कना थकूगु जुयाच्वन । अले सकल शिष्यपिन्सं महामंञ्जुश्रीया स्मरण यायेत चचा म्ये व प्याखँ प्रचार या:गु जुयाच्वन । थ्व म्ये मनन चिन्तन यायेगु भावनात वज्रयानी व महायानी बौध्द परम्परायू मदयेकं मगा:गु पक्ष खः । थ्व परम्परायात न्ह्याका यंकेगु खँ स्वयम्भू पुराणया आधारय् न्ह्या:वना च्वंगु खः । थ्व पुराणकथं चचा प्याखँया गुरु महामंञ्जुश्रीयात नालाकाये मा:गु खने दु । तर दुर्भाग्यया खँ छु धा:सां चचा प्याखँयात गुह्यक्रियाय् जक लिकुंका त:गु जुयाच्वन । अकें थ्व विषयया खँग्वःत फुक्क अथवा चर्याया विस्तृत वर्णन भारतं पिहाँ व:गु प्रचारय् वया च्वन । चर्यागीती कोश, चर्या पंचबिनिशय आदी सफू पिहाँ वये धुंकल । उकें ८४ सिध्दपिनिसं च्वया वंगु ५०पु निसें १००पु चर्या म्येत मुना त:गु दु । थौ स्वया २० वर्ष न्ह्य: (१९७९) द्वाहा कोशंया संग्रह:कर्तापिन्सं बांलाक च्वया त:गु दु कि थुकेया चचा म्येत नेपा:या वीरपुस्तकालय् मार्फत प्राप्त जूगु खः । थ्व सफूती सिध्दपिनिगु ६२पु द्वाहात उल्लेख दु । तर सफू भारतं पिहाँव:गु कारणं याना आध्यात्मिक रिसर्च याइपिंपाखें थ्व चर्याया उत्थान व प्रचारया श्रय भारत पाखे वनाच्वन । थ्व नेपामी तयेगु लागि दुभार्ग्यया खँ खः । नेपालय् थ्व विषययात गुह्यकार्यय् जक ल्यंका त:गुलिं भारतया ब्यापक प्रचार जुजुं वनाच्वन । थ्व खँय् दुवाला: स्व:गु गनं खनेमदु । थन जिगु अनुभवया छता खँ छु दु धा:सां अमेरिकाय् चचा म्ये स्यनेगु झोलय् विभिन्न किसिमया चचा म्ये स्यनाच्वन । छन्हु वाशिङटन स्टेट्या इभरग्रीन कलेजय् जुलाई २००१भरी कक्षा संचालन यात । अन नृत्यया वरिष्ठ प्रोफेसरं सेनाच्वंगु जुयाच्वन । जि व प्याखँ स्वयेगु च न्येनेगु इच्छा जुया कक्षाय् वनाबलय् निगू शताब्दी पाखेयागु मञ्जुश्रीया प्याखँ ल्हुईगु याना च्वनागु दु धा: बलय् जि अजुचाल । व प्याखँ नेपालय् नं तसकं प्रचार जू । म्ये थथे खः-

श्री महामञ्जु श्री महाचीन विजया ।
नेपाल मण्डल माझे पद्मगिरी निवासिता ॥

थ्व प्यखँया ताल व म्येया लय् व प्रोफेसरया थ:गु हे धंगं चलेजुया च्वन । थुकें छु प्रमाणित या: धा:सां निगु शताब्दी न्ह्य: हे थ्व प्याखँ प्रचार जुया भारतय् थ्यने धुंकल । अथे हे निर्दोष वज्र, सुरत वज्र, जालधर वज्र व शाश्वतवज्रथें ज्यापिं विद्वान आचार्यपिंपाखें चचा म्येया प्रचार जूगुया कारणं नेपा:या महायान व वज्रयान धर्म प्राचीन कालय् प्रचार जुया वंगु झीसं सीके फु । सकोया वज्रयोगिनी स्थानय् दया च्वंगु निगूगु शताव्दीया चैत्यं बौध्द धर्मया प्राचीनता निर्धारण यायेफु । थ्व चचा म्येया परम्परागत रुप न्ह्याका च्वंगु नं यको हे दये धुंकल । मायाजाल धैगु चचा म्ये १३०० वर्ष न्ह्य: च्वया त:गु खः । थ्व म्ये थौंतकं अनिवार्य रुपं हाला वया च्वंगु दु । हालसालय् भारतं पिहाँव:गु 'बौध्द स्तोत्र संग्रह:'सं शाक्य वज्राचार्यपिन्सं न्हिन्हिं अभ्यास याईगु तुत: दको दुथ्याका त:गु दु । लिपा थ्व तुत:त भारतं व:गु धका: क्लेम यायेफु । सफू गनं वल, गनं पिहाँ वल धका: स्वईबलय् तनंतं जुईबलय् मूल नां तनावने फु । थ्व नेपा:या मौलिक रचना भारतं दुहाँ व:गु खः। लिपा थ्व मौलिकता सुला वने फु ।

५) थज्या:गु परम्परा विश्व न्यंकं प्रचार यायेगु धैगु चिधंगु खँ मखु तर

थ:गु देशय् थो विषय् प्रचार प्रसार याये मज्यू धैगु संकुचित भावना दुथाये गन्यागु समस्या सामना याये माल ले ?

थ्व परम्परायात गलत धंगं प्रचार प्रसार याना वयाच्वंगु खना । न्हापा एकेडेमी छक: प्याखँ क्यनाबलय् प्याखँ ल्हुईपिनि मनस्यन (Mood Off जुल) धका: जागरण क्यनेत अयेला:, बियूर त्वना: प्याखँ ल्हुया बिल । थ्व गलत धारणा ख: ।

थ्व परम्परायात आध्यात्मिक रुपं कायेबलय् जीवनयात आवश्यक जूगु वा: चायेका । बा:या प्रेरणां थ्वयात ग्वाका यंका च्वना । थुकेया बारे संकुचित भावना आ: नं नेपालय् दनि । तर थ्व जूगुया मुख्य कारण बौध्द भावनायात मूल तथ्य (Principle) या रुपय् मका:गु जिं खनाच्वना । न्हापा छक: यलय् विश्वशान्ति पुस्तकालय प्याखँ स्यंकनाबलय् कारणवश जि फिन्लैण्ड वनेमाल । अले अन च्वंपिं वज्राचार्य गुरुजुपिं पाखें नृत्य स्यंके बिया । तर अन न्हूगु व पुलांगु परम्परा धैगु खँय् तर्क-वितर्क जुल । जिमिसं थ्व परम्परा न्हयाकाबलय् पुलंपिन्त न्हुगु परम्परा जूगु जक ख: । छाय्धा:सां जिपिं थ्व हे चर्या न्ही न्हि दिन चर्याय् छेला वया च्वना । व हे कारण जिमिगु शरिर पुलांपिं स्वया यक्वो पा: । तर न्हयागु हे जूसां जिमिसं मुद्रा व भावयात पूर्ण रुपं म्हसीका: प्रयोग यानाच्वना । थुके दयाच्वंगु साधना व मुद्राया महत्व थुईकाबलय् झीगु जीवन धैगु Multi-Dimentional जू धैगु सिल । छम्हेसिगु जीवन थे मेमेसिगु जीवन मिले मजू । थ्व खँयात वज्राचार्यपिनिसं परम्परागत रूपं जक म्हसीका: च्वन । बांलाक थुईका: आध्यात्मिक रुपं मका: । अकें फरक भावना पिहांवया च्वन । आध्यात्मिक खँ ल्हायेबलय्, मन्त्र पाठयायेबलय् (न्हिन्हि यायेबलय्) आध्यात्मिक शक्तियात जागरण यायेमा:गु ख: । तर दंय् छक:प्याखँ ल्हुया च्वन । शरीरया अंग, प्रत्यंग व उपांगयात पूर्णरुपं संचालन याना: स्यने कने मफूगु कारणं याना: न्हूपि मनूतयेत प्रभावित यायेमफया वन । अकें स्यने मज्यू, स्यने मत्य धैगु भावना जक प्रचार जुयाच्वन । थौ नीछगूगु (२१) शताब्दी नं थ्वयात Analysis याईपि नेपालीत मखना । छाय् धैगु न्हयस:लय् लिस: बीपि मदु । परम्पराया खँ ल्हायेगु ख:सा थ्व संसार धयागु ग्वारा जू धका: वैज्ञानिकं प्रचार या:बलय् उबलेया प्रशासकतयेसं परम्पराया बिरोधी धका: आरोप याना फासी बिल । लिपा वं धा:गु खँ सत्य ख: धका: मानेयात । अथे हे थ्व चचा नं परम्पराया घेराय् जक लिकुंका तयेगु सफलताया चिं मखु । बिरोध पिहाँ वयेफु तर परम्परा कायम याना: प्रचार प्रसार याना यंकेगु पाखे जिगु विचा: क्वसा: । थौकन्हय् तिब्बती धर्म धका संसारय् बौध्द धर्म प्रचार जुयाच्वन । तर नेपा:या बौध्द धर्म मुख्य याना: नेवा: बौध्द धर्म परम्पराय् जक लिकुंका त:गुलिं याना: थौ संसारं म्हसीके मफया च्वन । इमिगु बुध्द धर्म स्वल धा:सा न्ह्याम्हेसितं लसकुस (Welcome) यानाच्वंगु दु । न्हापायापिं वज्राचार्यपिनिगु स्थिति स्व:सा ब्राहमण नं वज्राचार्य जुयावंगु दु । ज्यापु जातयापिं मनूत नं वज्राचार्य जुईगु लक्ष दु । तर कारणबस राजनैतिक परिपक्षं याना: थ्व परम्परायात वज्राचार्य खलकं जक याना यंकेमा: धका: न्ह्याका च्वन । गुम्ह मनूनं साधन चिन्तन व मनन याई वं थ्व परम्पराया खँ सयेके सियेके यायेफु धैगु जिगु धारणा दु । गन बांमलागु चिं दै अन भुजिंत भुने फु । गन बांलागु चीज दै अन बांमला:गु चीज नं दै । जिं याना वयाच्वनागु ज्याया गुलि नं बिरोध जुया च्वन उकेया सामना यानावया च्वना । अले थ्व प्याखँ स्यना: न्हापाया ध्यान साधनाया परम्परायात कायम याना: संसारभर हे प्रचार याये धैगु उद्देश्य कया: न्ह्या: वना च्वना । थौ खुगू दे चाहिला: थ्व प्याखँ क्यनेत व कनेगु इवलय् अमेरिका वया: थ्व अन्तर्वार्ता बिया च्वना ।

६) थौं तक दयेके धुंगु चचा प्याखँ मध्ये दकले अपो चल्ती जूगु प्याखँ छु जुल ले ?

जिं क्यना वयागु प्याखँतमध्ये दकले अपो प्रचारजूगु चाहिं मंञ्जुश्री ख: । अले भैरबकाली, कुमारी, रक्तगणेश, वज्रयोगिनी, पंच बुध्द, आर्यताराया प्याखँ नं चले जू । मेमेपिन्सं आर्यताराया प्याखँनय् पंचताराया चचा हाला च्वंपिं नं खना । प्रचार जुजुं वं लिसे थुईके मफया: अन्योलय् लाना: थ:गु हे तालं प्याखँ ल्हुया: प्रचार जुजुं वना च्वंगु खना । क्याम्पसय् प्रचार जुईगु चचा प्याखँ बाहेक मेगु प्रचार मजू ।

७) थ्वयात संस्थागत रूपं स्यने कने यायेगु पाखें छु पला: ल्ह्वना यंके मा:गु दुले ?

थ्व प्याखँ प्रचार प्रसार यायेत देशप्रति भावना दुपिं, देया संस्था व संस्कृतिप्रति मतिना दुपिं, लक्ष दुपिं मनूत ज्वने माल । बुध्द, धर्म व संघया खँ ल्हायेबलय् संघ मा: धका: Beginning stage य् जोड बिया च्वंगु खँ पिहां वै । व हे लक्ष दुपिं मनूतयेगु संघ दत धा:सा व लक्षय् वनेत अपुई । धर्मया अभ्यास जूगु खनी । अनं तिनि बुध्दत्व प्राप्त जुई । थ्व संसारय् संघया परम्परा दत धा:सा न्ह्यागुं पक्ष अपुक न्ह्याका यंकेगु परम्परा बांलाक न्ह्याना वनी । थ्व परम्परययात बांलाका: यंके फई धैगु जिगु धारणा दु ।

८) थ्व प्रचार प्रसारया ज्वलय् तिब्बती प्याखँ व नेपाःया चचा प्याखँया मूल भिन्नता छु थें च्वों ?

तिब्बती प्याखँ व नेपाःया चचा प्याखँ दाजे यायेबलय् जिं यको भिन्नता खनाच्वना । आध्यात्मिक रूपं भिन्नता मदुसां नं भावनात्मक रुपं भिन्नता खनाच्वनागु दु । निगुलिंया लंपु बुध्दत्व प्राप्ती खः । तर तिब्बती धर्मया प्याखँनय् व प्याखँ ल्हुईपिंगु लक्ष चाहिं द्यःयागु Nature रं प्याहाँ वंगु जिं खना । इमिगु प्याखँ Rhythemic रुपय् न्ह्याका वया च्वंगु दु । तर झीगु चाहिं एकदम Smooth जुयाः गन्यापिं द्य खः व हे भावनां नरम जुयाः चिन्तनयानाः न्ह्याः वना च्वंगु दु । तिब्बतीतय् महांकाल डान्स (Mahakala Dance) धकाः ख्वापाः पुनी । इमिगुली अपो यानाः न्ह्यागु प्याखँनय् नं ख्वापाः पुने माःगु चलन दु । झीगुली नं व हे छगू Movement खः तर ग्यानापुक प्याखँ ल्हुईगु व आनन्दपूर्वक प्याखँ ल्हुईगुली यको भिन्नता दु । इमि Rhythymic रुपं न्हाका जिरिङग यानाः पोंगा, भुस्याः व ग्यालिंया तालय् न्ह्यावनी । तर झीगुली मनयात स्वच्छन्द जुईक, मनय् आनन्द वयेक स्वर व तिंछुया तालय् प्याखँ ल्हुईगु चलन दु । ग्याना पुगु व शक्तीवर्ध्दक प्याखँ ल्हुईबलय् दबदब थाये माःगु अनिवार्य दु । पुलांगु ऐतिहासिक परम्परा स्वल धाःसा थ्व हे प्याखँ ल्हुया बुध्दत्व प्राप्त यानावंपिं नं दु । जय बांगेश्वर चचा हाला सुरतबज्रं ब्रम्हपुत्र नदी तरे जुया वल धकाः परम्परां प्रमाणित याना क्यंगु दु ।

९) नेपाःदेशं पिने च्वना च्वोंपिसं थःगु संस्कृति रक्षा यायेत गन्यागु पलाः छी माःथें च्वों ?

थी थी देश व थाय् थाय्या भ्रमणया सिलसिलाय् यको नेपाःमित नापलात । इमित नेपाःया नां काये साथ हे नफरतया भावना पिहाँवया च्वंगु दु । थ्व जूगुया मू कारण आध्यात्मिक भावना मदुगुलिं खः धकाः थुईका च्वना । नेपाःप्रति भावना मदुगुलिं जूगु खः । राजनैतिक उथल पुथलंयानाः सुयात नायः नालेगु, सुयात मास्टर नालेगु ? स्वल धाःसा सुं नं मदु । साधारण रुपं मास्टर जुईपिं यक्को दु । आध्यात्मिक रुपं मास्टर जुईपिं सुं मदु । वज्राचार्य परम्परां गुलिनं जजमान दयेकाः वन आध्यात्मिक कारणं थ्व पुजा यायेगु व पुजा यायेगु धकाः न्ह्याका च्वन । तर पुजा विधियात आध्यात्मिक कारणं थुईकाः यंका च्वंगु मदु । अकें थथे थुईके मफूगु कारणं विदेशय् निर्वासित जुयाः थःगु देशप्रति नफरत जुयाः वनाच्वन । विदेशय् च्वंपिं मनू तयेत जीवन धैगु छु खः धकाः आध्यात्मिक रुपं थुईकाः न्ह्याकाः यंकेमाल । झीगु नखः चखःया भाव व महत्व पूर्णरुपं थुईकाः यंकेगु परम्परा यात धाःसा अथवा वास्तविक रुपं थुईका यंके फत धासा छुं नं जागरण वैगु जिं विश्वास याना च्वना ।

१०)अमेरिकाया यक्को थासय् क्यने थुकूगु थो प्याखँयात छु समुदाययापिसं अपो स्वागत याःगु खने दु ले ?

न्हापा १९९४ पाखे Richmond University मार्फत अमेरिका वयेगु मौका प्राप्त जुल । व University या Prof. Mirenda Shaw पाखें स्वापू दूगु बौध्द धर्मया संस्था व विहार आदी थासय् नेपाःया कला स्यनेगु मौका प्राप्त जुल । उबलय् जि अमेरिकाया भर्जिनिया, न्यूयोर्क, वाशिङटन डीसी, ओहायो, सन्ट लुईस, कोलोराडो, न्यू माक्सिको, अरिजोना, व सान फ्रान्सिसको आदी थाय्या धर्म सेन्टर व कला केन्द्रय् थःगु कला केनेगु मौका ड्ा. शः पाखें प्राप्त जुल । अथे हे बौध्द धर्मया सम्बन्धं यानाः १९९८सं "Buddhism in America" या Conference क्यालिफोर्निया SUFI Healing International Conference आदि अमेरिकाया त तः धंगु संस्था लिसे सम्बन्ध दत । अनं लिपा जि हानं व हे "Buddhism in America" Conferenceसय् वयेगु मौका चूलानाः जि बिभिन्न University सं कला केनेगु मौका मिले जुल । व हे कारण अमेरिकाय् बौध्द धर्मय् लगे जूपिन्त व कलाया आध्यात्मिक पक्ष थूपिसं योग, ध्यान, साधना याईपिं न्ह्याम्हेसिनं सन्मान याःगु खने दु । Conference या झोलय् स्वंगु स्वंगु Performance क्यना । इन्सटिटुट अफ् परफोरमिङ आर्ट आदी थासय् बुध्द धर्मया प्रचार प्रसार जुया च्वन । गन गन बुध्द धर्मया प्रचार जुया च्वन अन अन प्याखँ ल्हुया क्यना । Washington University व Marylhurt University Oregonय् नं Performance याना । थगुने पोर्टलैण्डय् जूगु Kathmandu Night सांस्कृतिक ज्याझ्वलं जितः नेपामिपिन्सं म्हस्यूगु दु । अनं लिपा संबाला संघया मार्फत बिभिन्न थाय्यापिं मनूत नापलात इमित बुध्द धर्मया खँ यको चाहे जूगु जिं थुईका कया । आध्यात्मिक पक्ष पाखे दुवालाः स्वल धाःसा थ्व लंपुई वनाः बुध्दत्व प्राप्त जूईगु थुईका च्वना ।

११) चचाः प्याखँया मूल विशेषताबारे छत्वाःचा खँ कना दीला ?

नाट्य शास्त्रयागु खँ ल्हायेबलय् नं चचा प्याखँया यको यको भिन्नता खना । जिं मेमेगु नं यको नृत्य सयेकागु दु । चचा प्याखँ राग, ताल, भाव जक मखु आध्यात्मिक मनन चिन्तन यायेगु विशेषतां यानाः जि नं थुखेपाखे वना च्वना । संसारया गुलिनं प्याखँया खँ ल्हायेबलय् शारिरिक लचकता, दृष्टी व

भावुकताया खँ पिहाँ वै । गन गन म्ह सनीगु खः, गन गन मिखा कनीगु खः अन अन दृष्टी तयाः स्वयेगु परम्परा न्ह्यागु प्याखँनय् नं दु । तर झीगु चचा प्याखँया मूल बिशेषता छु धाःसा प्याखँ ल्हुईबलय् तप्यंक मिखां स्वयेगुया सत्ता दिमागं स्वयेगु याना वयाच्वंगु दु । विपश्यना ध्यानय् थें मुर्ति व फोटो स्वकाः छथाय् स्वया च्वंगु दै । तर इमिगु खाना तःगु तस्बीरं स्वये बलय् न्ह्याथाय् कनाः स्वःसानं थःत हे स्वया च्वंगु भावना जुई । व हे भावनायात विचाःयायेबलय् ध्यान व साधनाया खँ वई । छथाय् तुं च्वनाः संसारयात स्वयेगु व खंकेगु ध्यान साधनाया सफलता खः । थ्व हे सफलता थ्व चचा प्याखँ नं केना च्वंगु दु । प्रत्येक अंग, प्रत्यंग व उपाङगं वाःचायेकेगु प्याखँ ल्हुई माःगु नृत्य थ्व हे खः । थुके यात धर्मया भासं खँ ल्हायेगु खःसा आर्य अष्टांगिक मार्ग या प्रज्ञा, शील, समाधी, यात मनन यानाः प्याखं ल्हुईगु थ्व हे चचा प्याखँ छगू जक दु । थ्वयात जिं Universal Expressionया रुपय् अथवा Universal Openness of mindया रुपय् थुईका च्वना । कालचक्र तन्त्र (KaLa Chakra tantra) स्वयेबलय् मनूतयेके शारिरिक निगःमिखा दै । छगः मिखां स्वर्ग स्वया च्वनी । झीगु जिवन न्ह्याबेलं सुखमय् लय् न्ह्या वना च्वंगु दै । गन गन सुखया अनुभव जुई अन अन दुःख कःघानाःवया च्वंगु दै । अकें शाक्यमुनि बुध्दं न्ह्याबलें मध्यम मार्गया खँयात जोड बिया च्वंगु दु । व मध्ययम मार्ग धैगु हे स्वंगः मिखा खः (मनया मिखां) । थ्व खँ कालचक्र तन्त्रय् उल्लेख याना तःगु दु । अकें चचा प्याखँ या विशेषता धैगु हे Inner Heart Movement धकाः दुनेयागु चित्त (आत्मा)यात संकेगु व थुईकाः प्याखँ ल्हुईगु खः । चचाया पुलांपुलांगु सफू अध्ययन यायेबलय् छु खने दु धाःसां बास्तविक म्हयात पूर्णरुपं थुईकाः थःपिसं छु थूगु खः व भावयात थुईकेगु स्वल धासा अन सच्चा मूर्ति अथवा सच्चा मुद्रा पिहांवई धयातःगु दु । बौध्द तोत्र संग्रहसं थज्याःगु खँत यको बियातःगु दु । मुद्रा धैगु जीवनलिसे स्वाना च्वंगु नक्सा खः । ' हे वज्र तंन्त्रकथं मुद्रा धैगु मोक्ष क्नेगु लंपु खः योगरत्न माला अनुसार मुद्रा धैगु वज्र खः। फिजिकल वस्तुनाप सम्बन्ध मदु शारिरिक बनोट धैगु हे दुनेयागु चित्त (आत्मा) खः। थ्वयात गुगु किसिमं थुल व किसिमं प्रस्तुत यायेगु हे मुख्य विशेषता खः । थ्व साधारण कथं प्याखँ जक जूसां बौध्द तंत्रकथं थन्यागु मूल मूल खँत प्रस्ट जुया वनाच्वंगु खना च्वना ।

१२) थथे यको वर्ष तक नेपाः त्वताः चचा प्याखँलय् योगदान बी थुंकाः नेपाः त्वता अमेरिका निर्वासित जुई बलय् हानं थ्व परम्परा गथे याना न्ह्याकेगु ?

थ्व चचा प्याखँ नेपालय् पूर्ण रुपं प्रचार जुया च्वंगु दु । नेपालय् नी स्वना तयागु संस्था पाखें पिहाँवःपिं व जिगु ब्यक्तगत अध्यापनं सयेका काःपिं शिष्यपिन्सं चचा प्याखँ गथे जुई माः व गथे याःसा बांलागु परिणाम पिहां वै धैगु थुईका काये थुंकूगु दु । तर अन्तरराष्ट्रीय क्षेत्रय् कनाः प्रचार याईपिं सुं नं मदु । प्याखँ ल्हुईत यको प्याखँ मित मञ्जु श्री, वज्रयोगिनी आदि प्याखँयात लोक नृत्यया रुपय् जक केना वनी । नृत्यया आध्यात्मिक पक्ष थुईकाः बीत वैपिं सुं मदु । उकें जि छुं समयया लागि थन अमेरिका वया च्वना । थ्व जिगु प्यकःगु अमेरिका भ्रमण खः । थ्व झोलय् अमेरिकाया बिभिन्न बौध्द संघ संस्थात शैक्षिक संस्था, बिहार नाप स्वापू तया थःगु कला प्रचार याना जुया । थौ तक २७थाय् थ्व प्याखँ हुलाः न्ह्य ब्वये धुन । थुकें याना नेपाःया मौलिक कलायात म्हसीके बीगु ज्या जूगु दु । थूगु प्रकारं देशं दुने व पिने निथासं थ्व चचा प्याखँया ब्यापक प्रचार जुया च्वंगु दु ।

१३) नेवाः संस्कृति व वाङमयया प्रचार प्रसार यायेगु ज्वलय् थ्व "नेवाः विज्ञान" पत्रिका खँबलय् गन्यागु प्रतिकृया ब्वलन ?

थ्व "नेवाः विज्ञान" पत्रिका चचा प्याखँ प्रचार यायेगु झोलय् दकले न्हापां जिमिगु संस्था (डान्स मण्डल) मार्फत भाजु लाभरत्न तुलाधर पाखें प्राप्त जूगु खः । थ्व पत्रिका खनेवं मनय् तसकं आनन्द वल ।झीगु नेवाः धर्म व संस्कृतिया प्रचार यानाः बिदेशय् च्वना च्वंपिं मनूतयेत थुईका बीगु परम्परा न्ह्याकाक्नाच्वंगु खना । बिदेशय् च्वना च्वंपिं नेपालीतयेसं नं थ्वया महत्व थुईका यंकी धैगु आशायाना च्वना । नेपालय् च्वना च्वंपिं मनू तयेसंला प्रकासित याये मफुगु स्थिती थन अमेरिकाय् च्वना थज्यागु पत्रिका पिकाये धैगु सराहनीय जू । किताब च्वई पिनिसं मच्वया वन लेखत बांलाक च्वया मवन तर थन च्वना निरन्तर रुपं न्ह्याका वया च्वंगु दु । बिदेशय् च्वना नेवाः कल्चर थुईका वना च्वंगु खनाः जि तसकं लयेताः । थ्वयात झन झन ग्वाहालि अपोया वनेमा धैगु आशा यानाच्वना । सुभाय् ।

पौ ८१ या ल्यं

लिपा लाःगु मखुनि । गुरु बज्राचार्यपिनि समाज व भिक्षु संघया नेतृत्व साहस यानाः ज्याभ्वः न्ह्याकल धाःसा दां फुकेगु सम्यक उपाय मसियामखनाच्वपिं अज्ञानी तर तःमिपिं जय्मा उपासकतय्त समग्र जाति हे थकायेगु लूपुइ ध्यके फइतिनि । अन्तः वसपोलपिनि न जय हे जु ।

(थ्व च्वस् सन्ध्या टाइम्स इन्टरनेट न्हिपौल ल्ह्ययागू)

जिगु लुमन्ती चित्तधर 'ह्रदय'

शशिकला मानन्धर
यें

चित्तधर 'ह्रदय' लुमनेवं जिगु मिखाय् दंवइ बुराम्ह, चश्मा तयातःम्ह, गां न्ययातःम्ह, झोला छपाः ज्वनातःम्ह, ख्वालय् दारि ग्वाय् ताताःहाकःम्ह छम्ह दारिवाल साहित्यकार, बाखंच्वमि, निबन्धच्वमि व बौद्धमार्गी मदुम्ह मय्जु मोतीलक्ष्मी उपासिकाया याकः दाजु चित्तधर 'ह्रदय' नेपाल सम्बत १०२६ बछलागा ११ कुन्हु बूगु खः । कबिता, बाखं, प्याखं, निबन्ध, व्याकरण, यात्रा संस्मरण, संस्कृति, संगीत, मचा साहित्य, साहित्यया इतिहास आदि सकतां बिधाय् च्वसा न्हयाकादीम्ह चित्तधर 'ह्रदय' नेपालभाषा साहित्य ख्यःया छम्ह हने बहःम्ह बहुमुखी प्रतिभा जुयाबिल, कबिकेशरी जुयाबिल, राष्ट्रिय स्तरयाम्ह बिभूति तकं जुयाबिल ।

नेपालभाषाय् दकलय् न्हापां आधुनिक छधाःप्याखं व न्हूबाखं च्वयादीम्ह वयकः हे खः । बौद्धधर्मया लिधंसाय् वयकलं संसार अनित्य धयागु खं ब्याकाः नाटक बिज्ञन्तर च्वयादिल । व नाटक थुकथं क्वचायका तःगु दु

त्वःतावने मानि थ्व देह सहित
त्यानीमखु थन छुं बाकी
त्यागया महत्व कयनेधुन रानी
निश्चय धैर्य यायेमाल .... ।

बि. सं. १९९७ सालय् चित्तधरं जेल दुने च्वनाः हे गौतम बुद्धया जीवनी "सुगत सौरभ" महाकाव्य च्वयादिल । थ्व महाकाव्य नेपालभाषायागु जक मखु, नेपाल राष्ट्रयागु हे तःधंगु धुकू जुयाब्यूगु दु ।

बि.सं. २००८ सालय् नेपालभाषा परिषद नीस्वना दीम्ह वयकः नेपाल ॠतु पौया सम्पादक व नेपालभाषा परिषदया अध्यक्ष नं जुयादीगु खः ।

कलाकार चन्द्रमान मास्केयाके चित्र च्वयेगु ज्या सयेकाः चित्तधरं यक्व चित्र नं च्वयादीगु दु । चित्रकलाया बारे वयकलं थथे धयादीगु दु कलाकारं कलाया सिर्जना यायेत मनं मनं कल्पना जक यानां मगाः, छगू न छगू कथंया बेदना गुकियात सुख दुखया अनुभूति नं धायेफु व दक्व सहयाये माः ।

कवि केदारमान व्यथितयात कबिता च्वयेगु स्यना बिउम्ह चित्तधर छम्ह प्याखंम्बः नं खः । छन्हु कृष्णाष्टमि कुन्हु क्यंगु प्याखनय् कलाकार चन्द्रमान मास्कें तालं ग्वयातःगु जेलया लुखा च्वयाबिल । जेलया दुन कुंकाच्वंम्ह देबकीया भूमिकाय् चित्रधरं म्हितादिल । उबलय् चित्तधरं थम्हं च्वयागु म्ये नं हालादिल

सुखया चा धाय् वा दुखया
झरझर वा वःगु थ्व वरखाया
चपला दीप क्यनाच्वन मेघ
वनेगु लंय् मखनी धकाः वसुदेवं ।

ने.सं. १०९१ य् वयकःयात पक्षाधात त्वचं कल । अले ने.सं. ११०२ तछलागा ३ कुन्हु (बि.सं. २०३९ जेष्ठ ८ट गते) व दुखया दिं जुयाबिल, गुकुन्हु चित्तधरं नेवाः भाय् ल्हाल्हां सासः ल्हायेगु त्वःमंकादिल ।

थौं जितः नं व ई लुमंसेवइ च्वन गुबलय् जिं कवि केशरी चित्तधरया छवि जक खना .... मिखा तिस्सीना, सासः ल्हायेगु त्वःमंकेधुंकूम्ह चित्तधरया छबि ।

चित्तधर बाः जिमि थः लाः धाइम्ह छम्ह पासा दु मय्जू जीवन कंसाकार । व पासां जित तक्वः धाः कि (छंत छकः म्हसीकेबलय् चित्तधर बाः गज्याःगु लय्ताइ । छन्हु इलं लाकाः छंत ब्वनायंके । पासा जीवनया खं न्यनाः जिगु नुगः तसकं लय्तागु खः । साहित्य, संस्कृति, कला व धर्मया चिं स्वरुप म्वानाच्वंम्ह चित्तधरयात नाप लानाः यक्व हे साहित्यिक खं ल्हायेदइन धैगु आश जि दुने बुयाब्यूगु खः। तर वयकःयात नापलानाः खं ल्हायेगु जिगु भाग्यय् च्वयामतःगु जुयाच्वन । छन्हु पासा जीवन जिथाय् ब्वाञय् वल । झ्यालं वयात खनेवं का, चित्तधरयाथाय् वनेत सःतः वल धैथें मन लयताल । काचाकिचां कुने वनाला जीवनया ख्वाः खिउंसेच्वंगु खना । चित्तधर बाः मन्त हं ....थ्व न्यनेवं जि सिमां कुतुंवःम्ह थें झसंग वन ।

छंत छकः चित्तधर बाः म्हसिइका बिइ धाधां .... थौंया दिं वल । म्वाःबलय् छंत म्हसिइका बिइ मखन । थौं छकःसां ख्वाः स्वनु नु याकनं नु .... जीवनं धुलि धायेवं नुगः मछिंकाः जि वलिसे भाताभातां ब्वांय् वना । मिखा तिसिनाः सदायां लागी द्यनेधुंकूम्ह चितधरया छातिइ स्वां छाना । दुनुगलंनिसें श्रद्धांजलि बिबिउं वयकःया लिउलिउ शोभाभगवती थ्यंक वना । उबलय् जिगु नुगलं जितः धाल । छ खनाः चित्तधर लय्तायेे मखन । चित्तधर छ खनाः लयेताःगु छं स्वयेमखन ।

नेवाःया चिखि फ्यनेत सु न्ह्यज्याइथें ?

लाभरत्न तुलाधर
असं त्वा, यें

देशय् हिउपाः वःगु १२ दंया दुने स्वनिगलं पिने च्वंच्वंपिं आपालं जनजातितय्सं ईयात ल्वःकथंया जातीय संगठन स्वनाः व्यापक रुपं थःथःगु क्षेत्रय् गतिविधि न्ह्याकाहःगु स्वयेफु । तर भ्रीपिं राजधानीया स्ववासी नेवाः जातिं उमिगु तुलनाय् खास न्ह्यथनेबहगु ज्याभ्वः प्रभावकारी धंगं न्ह्याकेफुगु महसूस मजू । आखिर व छु कारण खः गुकिं स्वनिगःया साधन सम्पन्नपिं नेवाःतय्‌गु ल्हाः तुति चिनातल ? थुगु न्ह्यसलय् दुबिनाः बिचाः यायेगु बखतय् मूलरुपं ध्वथुइगु कारण थुपिं खनेदु-

मनोवैज्ञानिक कारण

नेवाः धयापिं सलंसः दं न्ह्यवंनिसें नीति नियन्ता मजुसे नियति व प्रारब्ध भोगे विश्वास अप्वःपिं सीदु । थज्याःगु चरित्र वा स्वाभाव निर्माणया ल्यूने उमिसं हनावःगु धर्मतय्‌गु दुग्यःगु भूमिका लुइकेफु । हिन्दू धर्मया 'भाग्यवाद' व बुद्ध धर्मया 'कर्म विपाक' सम्बन्धी धारणां नेवाःतय्सं मखुकथं थुइकाः ग्रहण यानातःगु दु । उकिं हे 'खि कुबुयाः लाय्‌कूया च्यूताः' अले सह यानाया सहश्र गुण थज्याःगु खंत्वाः व खंभाय् भ्रीगु संस्कार जुयाबिल ।

धार्मिक व संस्कारजन्य कारण

धर्म प्रारणपिं नेवाः समुदाययात मुक्ति-मुक्ति अथवा निर्वाण व सुखावति भुवनय् थ्यंकेगु चाकुमाकुगु म्हगस थनया पुरोहितवर्ग इनाच्वनी । धर्मशास्त्रया जिम्मा कयाच्वंपिनिगु खंय् काचाक सुनानं अन्धविश्वास यायेफइगु खं न मजुल । सु छम्ह निम्हेस्यां शंका वा न्ह्यसः थन धाःसा उज्वःपिंत अःपुक नास्तिक वा वंय्‌या पदवी घानाबिल - फच्छ्या । थुज्वःगु रीति व क्रम सलंसः दं चिनातःपिं खः भ्री नेवाः । थुकिं यानाः भ्रीगु न्ह्यपुइ मौलिक चिन्तनया अभाव ला जुइगु हे जुल । थ्वया बाहेक भ्रीपिं मध्यये आपालं हे दास मानसिकताया ल्वचं ग्रस्त जुल । लिच्वः पुरोहितं मधाःतले दुर्घटना हे जुइगु जूसां नेवाः मिसातसें परम्पराया पःखाः हाचां गाये मछाल । मानो बच्छि नेवाः समाजरुपी रेलयात वाउंगु ध्वांय् क्यनीपिं गुरु पुरोहित !

लक्ष्मीं दुस्वःसां सरस्वतीं फस्वःपिं

सनातन धर्मावलम्बीपिनि षोडस कर्मया विधान दुथें तुं थनया नेवाः बौद्धपिनि नं सौभाग्य वा दुर्भाग्यं दशकर्मया विधि नियम दयाच्वन । थुज्वःगु विधिव्यवहारया अवसर अनावश्यक धाक रवाफ क्यनेगु ज्यायात गुलिस्यां लहर बहर जक धाइसा गुलिखेस्यां स्वधर्मया त्वःफिके मज्यूगु ब्वकथं कयाच्वन । अले १२-१५ दं थुखे छ्यं पाचुसां लू वहया ककीचा भ्याना क्यनीपिं न्हूतःमि वर्ग उज्वःगु औसर-यात थःगु कमाइ, सम्पत्ति वा वैभवया सार्वजनिक प्रदर्शन यायेगु मौका भाःपीगु यानाहल । लिच्वः छु जुल धाःसा, निम्न मध्यम वर्गया बौद्ध नेवाःतय् बाहुल्य दुगु नेवाः समुदाय दुने विधि व्यवहार तःजि जुइगु वा मजुइगुयात इज्जतया मापदण्ड थें तायेकेगु भ्रामक प्रवृत्ति बिकास जुल । म्येय् क्वःदःथाय् सकलें थ्यनीगु, मनू क्वःदःथाय् मुश्किलं जक थ्यनीपिं नेवाःतय्‌त प्यम्ह खुम्ह न्हूतःमितय्सं उमिगु व्यक्तिवादी व असामाजिक क्रियाकलापय् तक्यंकेगु जुयावल । थनिं २४ दं मध्ये छगू श्री ५या सरकारं पितहःगु समाज सुधार ऐन निष्फल जूगु मू कारण मध्ये छगू दां फुकाः ध्वांज्या याइपिं नेवाःत खः मधासे मगाः ।

थौंया पुरोहित ज्या बाखं जक कनां ल्यनीमखु

जजमान व उपासकवर्गयात त्यःमत्यःया शिक्षा उपदेश बिया वयाच्वंपिं गुरुवर्ग हिलावंगु देशकाल परिस्थितिइ आवंलि थुगु रीत ज्या यायेगु भिनी, अले पुलां रीतय् ध्व ध्व कारणं कमी कमजोरी दुगुलिं उकथं ज्या मयायेगु हे बांलाइ धकाः ध्वाथुइक कनेगु न्ववायेगु याःगु जूसा वसपोलपिनि गुरुमहत्ता न्हूधाः जुसें च्वछायेबह जुइगु खः, लिसें समाजया अस्वस्थ व विकृत धारणायात वैज्ञानिकी-करणय् तःधंगु भूमिका पूवनीगु खः । नेवाः समाजयात चिनातःगु रुढी व मिथ्या विश्वासया लाखि (बन्धन) भतिचा छ्वासुया वनीगु खः । अले जय्मां व उपासकोपासिकापाखें फयाकाःगु दान-दक्षिणा नं सार जुइगु खः । थुकथंया जिम्मेवारीपूर्ण ज्यां स्वाः फहीकाः उच्च आसनया गरिमा गथे ल्यनी ? आः नं तचकं हे

(ल्यं पौ ७९ सं)

नेपालमण्डल घःचाः धुकू

न्हय ब्वःम्हः

काशीनाथ तमोट

न्हयखँ/परिचय

नेपालभाषाया संस्थात्मक व्यक्तित्व चित्तधर हृदय (१०२६-११०२) व प्रेमबहादुर कंसकार (१०३७-११११) मदय्‌धुंकाः वय्‌कःपिनि संरक्षणय्‌ न्ह्यानाच्वंगु नेपालभाषा परिषद्‌ व च्वसापासां नेपालभाषाया उच्च शिक्षाया पाठ्य ज्वलं पिकाय्‌गु खं फ्यासुया वन । नेपालभाषाय्‌ अनेक विषयया सलंसः सफू मालाच्वंगु दु । थुकिया पूर्तिया लागिं नेपालभाषा उच्च शिक्षा शिक्षक व उच्च शिक्षार्थीपिसं थःत माःगु ज्वलं थम्हं थःगु हे ध्यबां पिकायेमाःगु व उकिया लागिं न्याद्वःन्याद्वःया अंश तयाः घःचाःधुकू स्वनेमाःग ख शिक्षक काशीनाथ तमोटं छगू शिक्षक सभाय्‌ ने.सं.१११९ चिल्ला ३ स प्रस्ताव न्ह्यथंगु खः । उगु सभाय्‌ उगु विषयय्‌ व्यापक छलफल जुयाः शिक्षकपिसं थम्हं ध्यबा तयाः अज्यागु ज्या याय्‌गु पलिसा दातापिनि गुहालि न्ह्याकेमाःगु सल्लाह बिल । वयां छुं न्हि लिपा नेपालभाषाय्‌ ज्वलं तस्सकं मालाच्वंगु खय्‌ तस्सकं च्यूता तइपिं न्याम्ह शिक्षक भाजु/मय्‌जुपिं काशीनाथ तमोट, प्रेमशान्ति तुलाधर, ज्वाला स्थापित, ईश्वरीमैया श्रेष्ठ व तिमिला रंजित जानाः ने.सं. १११९ चिल्लाथ्व १५ उकथं वि.सं.२०५५ फागुन १८ तथा ई.सं.१९९९ मार्च २ मंगलवार न्याद्वःन्याद्व अंश तयाः घःचाःधुकू (चक्रकोष Revolving Fund) स्वन । उगु धुकुतिं निदंत्याया दुने आःतक ११गू पिथमाः (प्रकाशन माला), ८गू ब्वंमाः (अध्ययन माला) पिकाय्‌ धुंकूगु दु । आतकं अंशियारपिं न्याम्हं भिंन्हय्‌म्ह थ्यंगु दु व धुकुती खुइस्वद्वः पुजी मुंगु दु ।

नेपालमण्डल घःचाःधुकू बैंकय्‌ ध्यबा तयाः उकिया ब्याजं छुं ज्या न्ह्याकीगु थातं धुकू (स्थायी कोश) स्वयां पाःगु मूल पूंजी हे घःचाः (चक) तुइकाः मूल पुंजी मस्यंकुसे हाकनं हाकनं सम्बन्धित ज्या न्हयाकाच्वनेगु स्थायी कोष खः । माःछि अंशियारपिं मदुनिगुलिं आःतक थ्व धुकू मय्‌जु ईश्वरीमैयां श्रेष्ठया संयोजकत्वय्‌ न्ह्यानाच्वंगु दु । याकनं थुकिया सञ्चालक समिति अंशियारपिंमध्ये ल्ययाः दयेकेगु जुइ । थुकिया अंशियार नेपालभाषाया उच्च शिक्षा शिक्षक व शिक्षार्थी जक जुइ । थ्व नेवाः सभ्यताया विकासय्‌ अगाध श्रद्धा दुपिं, उकी योगदान बी न्हयापिं स्वयंसेवीपिंपाखें न्हयानाच्वनी ।

नेपालमण्डल घःचाःधुकुती सुनानं विशेष कोष स्वनाः थुगु धुकूया आजु कथं ज्या न्हयाकेबियाः नेवाः सभ्यताया ब्वंज्याय्‌ योगदान बीफु । घचाःधुकू न्हयाकेत क्वय्‌ बियाकथं खाता चायेकाः तःगु दु

राष्ट्रिय वाणिज्य बैंक
मुख्य शाखा कार्यालय, विशालबजार,काठमाडौं
खातावाल - नेपालमण्डल घःचाःधुकू
खाता नं. (बचत) ४३४४५
खाता सञ्चालकपिं - काशीनाथ तमोट, ज्वाला स्थापित, ईश्वरीमैंयां श्रेष्ठ
ने.सं. ११२१ अनला (कौला)थ्व १३ आइतवार)

नेपालमण्डल घःचाः धुकूया कचा "पीयूष घःचाःधुकू"या नीस्वना

थुगुसी पीयूष पदक दाता समाजसेवी पीयूषबहादुर अमात्यजुया ल्हातं बी दःसा ज्यूगु खः धकाः प्रा.डा.सुन्दरकृष्ण जोशी व विभागीय प्रमुख काशीनाथ तमोट वय्‌कःयात नाप लायेत ने.सं.११२१ अनला(कौला)थ्व १० (वि.सं.२०५८ असोज १०)स वय्‌कःया ज्यासलय्‌ बानेश्वरय्‌ वनाः इनाप पौ बिया । कन्हय्‌खुन्हु वय्‌कलं समारोहय्‌ थः वय्‌ मफैगु खं कनादिसें समारोह खर्च छ्वयाहय्‌गु खं कनादिल । वय्‌कलं थःगु नुगः खं भाजु काशीनाथ तमोटयात प्वंकादिल (तःदं न्हयँ नेपालभाषाया दँय्‌ छगू सफू पिकायेत गुहालि यायेगु खँ जिं प्रेम दाइयात धयागु खः । छगू निगू पिहां नं वल तर उकिं निरन्तरता कायेमफत । अथे पिकयाबीपिं सुं दु ला ? भाजु तमोटं धैदिल (जिमिसं थःथःगु न्याद्वः न्याद्वः दां ल्हानाः नेपालमण्डल घःचाःधुकू (Revolving Fund) दय्‌काः नेपालभाषाय्‌ माःगु सफू दुखंसुखं पिकयाच्वना । वय्‌कलं उघरिमय्‌ धैदिल (अय्‌सा उकियात जिं न्यय्‌द्वः तका बी अले वय्‌कलं घःचाःधुकूया खाता

नंम्बर कयादिल ।

दाता पीयूषवहादुर अमात्यजुया ध्यबां छु यायेगु धका: घ:चा:धुकू अशियारपिनि फोनफोनं खँ जुया सहमति जुल (अमात्यजुया ध्यबां "पीयूष घ:चा:धुकू" स्वना: उकिं पिकाइगु सफूया ब्यागलं ल्या:चा: तया: वय्क:या नामं घ:चा: तुइका च्वनेगु । थथे हे मेपिं दाता पिंसं धुकू स्वन धा:सा अथे हे घ:चा: तुइका च्वनेगु व नेपालभाषाय् मालाच्वंगु सफू पिकयावं वनेगु ।

नेपालमण्डल: घ:चा:धुकूया पिथना धल:

१.पिथंमा: (प्रकाशन माला)

सफया नां	च्वमि		विषय
१.हितोपदेश ने.सं.६९१	सं.ज्वाला स्थापित,	१११९, ९४पौ,	(नीतिबाखं)
२.नेवा: संस्कार परिचय	वज्रमुनि वज्राचार्य,	११२०, ५४पौ,	(प्रबन्ध)
३.वेताल पञ्चविंशति	सं.ज्वाला स्थापित,	११२०, ६६पौ,	(पुलां बाखं)
४.दोलखा नेवा: भाय्या किया: छगू अध्ययन (रुद्रलक्ष्मी श्रेष्ठ,		११२०, ४४पौ,	(भाषाविज्ञान)
५.दोलखा भाषिकाया खँग्वःपुच:	रुद्रलक्ष्मी श्रेष्ठ,	११२०, ५४पौ,	(खँग्व: धुकु)
६.मूलदेवशशिदेव	सं.सरस्वती तुलाधर,	११२०, ५६पौ,	(पुलां पूधा: प्याखं)
७.जिगु सिर्जनाया पुच:	प्रेमशान्ति तुलाधर,	११२०, ८६पौ,	(समालोचना)
८.नेवा: नसाय् लाया परिकार	उमा श्रेष्ठ,	११२१, ७१पौ,	(प्रबन्ध)
९.नेवा: तजिलजिया च्वखं मुना	चुन्दा वज्राचार्य,	११२१, १११पौ,	(प्रबन्ध)
१०.तान्सेन नेवा: भाषाय् रुपायन	ॐकारेश्वर श्रेष्ठ,	१०२पौ,	(भाषाविज्ञान)
११.सिद्धिनरसिंह मल्लया न्यापु मे	ईश्वरीमैयाा श्रेष्ठ,	११२१, ५४पौ,	(काव्य)

२.ब्वँमा: (अध्ययन माला)

सफया नां	च्वमि	
१.केदारमान व्यथितया नेपालभाषा काव्य धल:	ईश्वरीमैयाा श्रेष्ठ,	११२०, ३४पौ,
२.नेपालभाषाया धातु क्व:छीगु समस्या:छगू अध्ययन	ओमकारेश्वर श्रेष्ठ,	११२०, २४पौ,
३.साहित्य सम्बन्धी विभिन्न सिद्धान्त	नर्मदेश्वर प्रधान,	११२०, १२पौ,
४.नेपालभाषाया कियाय् अभूत रुप: छगू टिप्पणी	डा.सुन्दरकृष्ण जोशी,	११२१, १४पौ,
५.अनुसन्धान विधि म्हसीका	तुयुवहादुर महर्जन,	११२१, २४पौ,
६.कात्तिप्याखं	सन सायमि,	११२१, २०पौ,
७.यँया साय्मितय् संस्कृति	सन साय्मि,	११२१, २८पौ,
८.समाचार सम्पादन कला	ॐकारेश्वर श्रेष्ठ,	११२१, २०पौ,

३.मञ्जु पिथं (मञ्जु प्रकाशन)

सफया नां	च्वमि
१.पुलांगु नेपालभाषा वाङ्मय मुना (ब्व १)	सं.काशीनाथ तमोट, ११२१ , ५२ पौ, मू ३०।

थ्व सफु पिकायेगु भ्वलय् छिकपिं नं सहभागी जुया ग्वाहालि याना दिसँ । फ्वीगु नेपाल भाषा साहित्य तमि याना दिसँ । सुभाय !

अमेरिकाय् नेवाःतय् न्हूगु संस्था

अमेरिका थें ज्यागु भराय् हंगु देशय् च्वना च्वंपिं नेपाः देया मौलिक जाती नेवाः तयेत थःगु जाती, भाषा, संस्कृति, इतिहास जक मखु थःगु जातीत्वया सम्पूर्ण ख्यःयात सुरक्षित व संरक्षण यानाः विश्वय् नेवाः जातीय गौरवया स्वतन्त्र अस्तित्व ल्यंकाः न्हयाः वनेगु तातुनाः थ्व हे वंगु मार्च ३ ता. २००१ कुनु च्वंगु ज्या सना पुचः (Adhoc Committee)या दकले न्हापां च्वंगु मुज्यां "नेवाः अर्गनाइजेसन अफ् अमेरिका" Newah Organization of America (NOA) नांगु न्हूगु संस्था नीस्वंगु खँ उगु ज्यासना पुचःपाखें पिहाँ वःगु छगू प्रेस विज्ञप्तीसं उल्लेख याना तःगु दु । संयुक्त राज्य अमेरिकाया मेरिलैण्ड, नर्थ क्यारोलिना, फ्लोरिडा, नर्थ भर्जीनिया व ओरेगन राज्यया प्रतिनिधी दुजःपिं दुथ्याःगु उगु ज्यासना पुचलं भाजु त्रिभुवन तुलाधरयात संयोजक ल्यःगु जुल । अले मेपिं दुजःत बेद प्रधान, बलराम जोशी ,अच्यूत श्रेष्ठ, गणेशलाल कायष्ठ, डा. देवेन्द्र अमात्य, कृष्ण श्रेष्ठ,रत्न काजी शाक्य, दिपक तुलाधर, डा. सुन्दर प्रसाद श्रेष्ठ व दयारत्न शाक्य नं ल्यःगु जुल ।

थ्व ज्यासना पुचलं थ्व हे न्हूदँ ने. सं. ११२१या लसताय् संस्थाया बिधान (By laws) दयेकाः औपचारिक रुपं कार्यकारिणी दुजःपिं ल्ययया अमेरिकाया सरकारी कार्यालयसं दर्ता यानाः राष्ट्रिय स्तरया नेवाः संस्था नीस्वंगु दु । उगू प्रेस विज्ञप्ती कथं थ्व न्हुगु नेवाः संस्थाया मू आज्जु थथे जुइ--

१. नेवाः जातीया सर्वाङगिन विकास आः व लिपा भविश्य् कायम तुं याना यंकेत छगू माध्ययम (Forum) दयेका नी छगू शताब्दिया प्रजातान्त्रिक विचाःया आदान प्रदान यायेत तिवः बिया यंकेगु ।
२. अमेरिकाया थी थी (Multi Cultural) समाजय् नेवाः जातीया अस्तित्व म्हसिके बीया आधुनिक,वैज्ञानिक प्रविधिया क्षेत्रय् फूगु चाःगु योगदान बिगु अले नेपाःया संघ संस्था नाप स्वापू तयाः बल्लाका यंकेगु ।
३. नेवाः जुयाः प्रजातान्त्रिक मुल्य व मान्यतायात छेलाः थःथःगु क्षमतानुसार म्वानाच्वने फैगु अधिकारया निम्ति सःतयेगु ।
४. नेवाः तयेगु जाती, भाषा, संस्कृति, समाज, आर्थिक अवस्था, शिक्षा व वैज्ञानिक प्रविधि बल्लाकाः यंकेत सेल्लागु नेतृत्व ब्वलंकाः नेवाः समाजया गौरव व अस्तित्व कायम यानाः विश्वया अर्थ व्यवस्थाय् नेवाःतयेसं बिया वया च्वंगु देन व अस्तित्व म्हसीके बीगु ।

नेपाल भाषा खँग्वः धुकूयात जापानया "निकी एशिया" सिरपाः

च्वसापासापाखें पिकाःगु " द डिक्सनरी अफ् क्लासिकल नेवारी " नांगु खँग्व धुकूया लागि जापानया निहोन केइजाम सिम्बुन संस्थां च्वसापासायात दँ २००१ सालया "निकी एशिया सिरपाः" लः ल्हाःगु दु । थ्व सिरपाःया मू ल्याः ३० लाख येन (२५ हजार अमेरिकी डलर) थ्यँ । जापानया थुगु सिरपाः यशिया महादेशय् विज्ञान, अर्थ तन्त्र व संस्कृति स्वंगू बिधाय् उत्कृष्ट योगदान ब्यूपिं दँय् स्वम्ह सित वा संस्थायात बिगु खः । ५३० पृष्ठया थ्व खँग्वः धुकू च्वसापासाया डिकशनरी कमीटी निदँ नीदँ बिकाः सि धयेकूगु खः । थुकी नेपाल संबत २३५ निसेँ ८९५ तक च्वया तःगु थीथी ताडपत्र, शिला लेख, थुकी सन्धीपत्र, व मेमेगु प्राचीन ग्रन्थय् न्ह्यथना तःगु नेवाः खँग्वःया अर्थ दुथ्याका तःगु दु ।

जापानय् नं नेपाल भाषाया कक्षा संचालन

टोक्यो विश्वविद्यालय नं आः नेपाल भाषा ब्वंकेगु ज्या शुरु जुइ त्यंगु दु । उकिया लागि थुगुसी निसें हे ब्वने ज्वलं तयार यायेगु ज्या न्ह्याके त्यंगु दु । थ्व कक्षा संचालन यायेत भाषा विद् डा. तेजरत्न कंसाकार वंगु अगष्ट महिना निसें जापानय् च्वना दीगु दु । सन २००२ साल या अगष्ट महिना निसें थ्व कक्षा संचालन जुइ । नेपालय् वयाः अध्ययन अनुसंधान याइपिं जापानी नागरिक तयेत जापानय् तुं नेवाः भाय् स्यनाः हयेगु तातुनाः थ्व कक्षा शुरु याये त्यंगु खः । लिसें जापानय् च्वना च्वंपिं नेवा तयेसं नं थःगु भाय् सयेकेगु अवसर चूलाइ ।

ख्वुम्ह साहित्यकारतयेत 'भाषा ज्योति' उपाधि

नेपाल भाषा ख्यलय् त:जीगु योगदान याना वया च्वंपिं ख्वुम्ह ज्याथपिं साहित्यकार तयेत यलया साहित्य मूलुखा पाखें सम्मान स्वरुप भाषा ज्योति उपाधि ल:ल्हाये त्यंगु दु । थ्व हे वईगु कछलागा: १ (दिसम्बर १ ता: २००१) ख्वुन्हु अन छगू ज्या ज्व: यासें भाषा ख्य:या ख्वुम्ह हनेबह:पिं सुर्य बाहादुर पिवा:,फणिन्द्ररत्न बज्राचार्य, रेवती रमणानन्द श्रेष्ठ, प्रा. माणिकलाल श्रेष्ठ, डा. जनकलाल वैद्य व छत्र बहादुर कायष्ठपित उगु उपाधि बी त्यंगु ख: । लिसें व हे ज्या ज्वलय् नेपाल भाषायात अड्डाय् छ्यले बीगु लागी मान्यता ब्यूपिं यें यल, थिमी, किपुया नगर प्रमुखपिन्त नं अभिनन्दन याईगु ज्याज्व: दु ।

नेपाल संबतबारे ब्यूगु वचं पुवंकीगु आशा

नेपालभाषा मंका खल: न्हूदँ समारोह समितिया अध्यक्ष व सांसद लक्ष्मीदास मानन्धरं छगू वक्तव्य पिकया: थुगुसी न्हूदँया ऱ्याली ब्वति कया दीपिं प्रधान मन्त्री शेर बहादुर देवबा लगायत सकलें भाषा ह्यमि व थी थी राजनैतिक पार्टीया नेतातयेत सुभाय् देछाना दीगु दु । वयेक:पिं सकस्या ग्वाहालि दया: थुगुसीया ज्याज्व: नं त:जीक ता:लागु खँ न्ह्यथना दीगु दु । थुगुसी न्हूदँया ज्याज्वलय् प्रधान मन्त्री पाखें शंखधरया हुलाक टिकट पिकायेगु व प्रमुख प्रतिपक्षी नेतातये पाखें शंखधरया नामं सडक नामाकरण यायेगु खँ नं कना दीगु दु ।

कवि दुर्गालाल वेलायतय् जूगु म्हपुजाया मू पाहाँ

नां दँम्ह नेपाल भाषा साहित्यया कवि दुर्गालाल श्रेष्ठ वेलायतया नेवा:तय् संस्था "पासा पुच:"या निमन्त्रनाय् अन म्हपुजा यायेत बिषेश पाहाँ कथं झाया दीगु ख: । नेवा:तय् नख: चख: बिदेशय् नं प्रचार यायेगु तातुना: नीस्वना त:गु उगु पासा पुचपाखें यको ज्याज्व न्ह्याका वया च्वंगु दु ।

न्हु दँया लस्ताय् पोर्टलैण्ड ओरेगनय् मंका: म्हपुजा

पोर्टलैण्डय नीस्वना त:गु अ.ने.भा.से.सया नाय:भाजु दयारत्न शाक्यया ग्वसालय् थुगुसी अन च्वना च्वंपिं नेवा:त सकलें जाना: तजिक म्हपुजा न्यायेकूगु दु । उगु मंका: म्हपुजाय् नां दंम्ह चचा प्याखँमि प्रज्वलरत्न वज्राचार्यजुं गुरुमन्द: पुजा याना: ब्वति कया दीपिं सकसितं थ:थ:गु मन्द: च्वका: पुजा या:गु जुल अले नेवा:संस्कृति कथं खेंसगं बिया: दछि यंकंया भिंज्या मनंतुना न्हूगु दँ क्वंगु लसताय् भिन्तुना देछायेगु ज्या नं जुल । थथे पोर्टलैण्डय् जूगु मंका: म्हपुजा न्हापांगु ख: ।

पासा पुच: अमेरिकाया ग्वसालय् निबन्ध प्रतियोगिता

अमेरिकाय् नी स्वना त:गु पासा पुच: झिदँ क्वंगु लस्ताय् स्कूल व क्याम्पस तहया विद्यार्थीपिनि निम्ति मांभाय् व नेवा: निथी विषययात कया: च्वखँ (निबन्ध) थें थें बल्ला कासा जुईत्यंगु दु । थ्व कासाय् दुथ्यायेत च्यास: व झिंन्यास: खँग्व: दुथ्या:गु च्वखँ जुईमा: अले कार्तिक १ गते (अक्तोबर १७ता.२००१) तक संध्या टाइम्सया ज्यासलय् थ्यंकेत इनाप या:गु दु । दुतिंगु च्वसुमध्ये न्हाप, ल्यू व लियां ल्यू ला:पिं स्कूल तह:या पिन्त १५००, १०००, व ५०० तका व क्याम्पस तहया पिन्त ३०००, २०००, व १००० तका सिरपा: बीगु दु । सिरपा: ला:गु च्वसु फुकँ पासा पुच:या दबू दंपौसं पिकायेगु ग्वसा: दु ।

स्वंगुगु नेवा: संकिपा (मुभी) प्याखँ 'चाण्डालिका' या प्रिमियर शो

नेपाल भाषा संकिपा (मुभी) दयेकेगु झोलय् सिलु, राजमती धुंका: आ: बौद्ध कालीन जातक बाखँया लिधंसाय् दयेकुगु 'चाण्डलिका' न्हापांगु 'शो' हारती हाइ भिजनहल पुतलिसतकय् जुल । धर्म रत्न शाक्यं च्वया दिगु उगु संकि पा य् हिसिला महर्जन,

सिक्किम संसदया प्रतिवेदन नेवाः भासं

भारतया सिक्किम राज्यया संसदीय गतिविधि सम्बन्धि प्रतिवेदन नेवाः भासं नं तयार याःगु दु । सिक्किम सरकारं सरकारी भाषाया मान्यता बिया तःगु नेपाल भाषा तामांग, लेप्चा, भुटिया आदी भासं नं तयार याःगु दु । थ्व प्रतिवेदनय् नेपाल लिपि छ्यला च्वया तःगु दु । थ्व प्रतिवेदन सिक्किमया मयेजु कल्पना प्रधानं ल्हातं च्वया तयार याना दीगु खः ।

शंखधरया भ्वाताः शिलान्यास

नेपाल संवत्या प्रवर्तक राष्ट्रिय विभूति शंखधर साख्वाःया भ्वाता (सालीक) थनया शंखधर चोकय् पलिस्था यायेत कंस शनिवाः शिलान्यास याइगु जूगु दु । राष्ट्रिय विभूति शंखधर साख्वाःया नेपालय् पलिस्था जुइत्यंगु थ्वहे न्हापांगु भ्वाताः खः । जनसंख्या तथा वातावरण मन्त्री पी.एल. सिंहं उगु शिलान्यास यानादी ।

करिब न्यागू लाख तकाया लागतय् दयेकेत्यंगु उगु भ्वाता थ्वहे वइगु न्हूदू ११२२य् उलेज्या यायेगु ग्वसाः ग्वयातःगु दु । उगु भ्वाता छगू बःचाधंगु चाकलाःगु पुखू दयेकाः उकिया दथुइ स्तम्भ धस्वाकाः पलिस्था याइ । मध्यपुर थिमि नपाया सक्रियताय् उगु भ्वाता तयेत राष्ट्रिय विभूति शंखधर साख्वाः प्रतिमा निर्माण समिति नं गठन यानातःगु दु । समितिपाखें भ्वाताः पलिस्था यायेगु लागिं ग्वाहालि यायेत सकसितं इनाप याःगु दु ।

भाषा विधेयक एमालें पेश याइगु

भाषा सम्बन्धी अधिकारया लागिं देया जन-जाति ख्यलं तयार यानातःगु भाषा विधेयक नेकपा (एमालें) सदनय् पेश याइगु जूगु दु । नेवाः राष्ट्रिय आन्दोलन व नेपाल तामाङ घेदुङया कुतलय् वरिष्ठ अधिवक्ता सर्वज्ञरत्न तुलाधरया छगू पुचलं तयार याःगु भाषा विधे-यकया मस्यौदा वंगु शनिवाः एमालेया महासचिव माधव नेपालयात लःल्हाःगु खः । उगु इलय् महासचिव नेपालं मस्यौदा विधेयक लः ल्हाना कासें उकिया अध्ययन यानाः सदनय् पेश यायेगु आश्वासन बियादिल ।

मस्यौदा विधयेक पेश या-येत प्रा. माणिकलाल श्रेष्ठ, परशुराम तामांग, पद्मरत्न तुलाधर, बैरागी काइला, राजभाइ जकःमि, डा. महेश मान श्रेष्ठ, मुक्ति प्रधान, कुमार यो-ञ्जन आदिपिं भ्ग़ाःगु खःसा एमाले पार्टीपाखें वयक:पिंत महासचिव नेपाल लगायत झलनाथ खनाल, कृष्णगोपाल श्रेष्ठ, अष्टलक्ष्मी शाक्य, मंगलसिद्धि मानन्धरपिंसं लसकुस यानादीगु खः ।

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छ्म्ह नेवाः पंडित भाजु रत्नकाजि वज्राचार्यया लुमन्ती पिहाँ वःगु न्हूगु सफू

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Lalitpur, NEPAL

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उद्योगी-व्यापारीहरू अहिले पनि नेपाल सवत्लाइ न आर्थिक वर्ष मानी आआफ्नो खातापाता मिलाउने गर्छन्

नेपाल संवत् ११११ को उपलक्ष्यमा

अधिराज्यभर नयाँ वर्षको भव्य उत्सव

सिंफूना

विशेष सम्पादकीय

नेपाल संवत्लाई औपचारिकतामा मात्र सीमित नराखौं

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श्री ५ को सरकारद्वारा प्रकाशित

खण्ड ५०) काठमाडौं, कात्तिक ३० गते २०५७ साल (संख्या २६

भाग ४

श्री ५ को सरकार

संस्कृति, पर्यटन तथा नागरिक उड्डयन मन्त्रालयको सूचना

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आज्ञाले,
डा. [illegible]
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मुद्रण विभाग, सिंहदरबार, काठमाडौंमा मुद्रित ।

आजको
समाचारपत्र
म.जि.प्र.का.द.नं. १४७/०५१/०५२

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